

The Archetypes of Hero and Hero's Journey in Five Grimm's Fairy Tales

A Thesis

**Presented as a Partial Fulfillment of the Requirements for the Attainment of
the *Sarjana Sastra* Degree in English Language and Literature**



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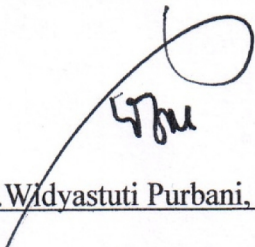
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**THE ARCHETYPES OF HERO AND HERO'S JOURNEY IN FIVE
GRIMM'S FAIRY TALES**

A THESIS




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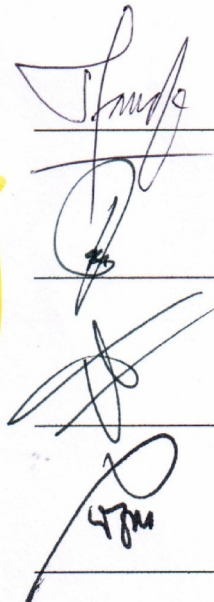
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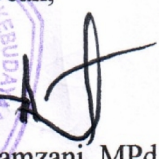
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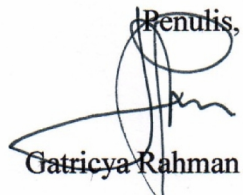
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Apabila terbukti bahwa pernyataan ini tidak benar, hal ini sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, April 2014

Penulis,



Gatricya Rahman

MOTTO

.. It always seems impossible until it's done ..

--Nelson Mandela

DEDICATION

I specially dedicated this thesis to:

my parents, *papa* and *ibuk*, the best parents I've ever have,
my big family, sisters, brothers, nieces and nephews, who are really
impatient to attend my graduation party,
for those who have passion in studying archetype, mythology, fairy
tales, and children's literature,
and of course for myself.

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Finally, I realize that my thesis is far from being perfect. Therefore, I would gratefully accept any comments and suggestions for the betterment of this thesis.

Yogyakarta, April 2014

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List of Abbreviations

Fairy Tale 1. **“The Story of The Youth Who Went Forth to Learn What Fear Was”**

Fairy Tale 2. **“The Devil and The Three Golden Hairs”**

Fairy Tale 3. **“The Golden Goose”**

Fairy Tale 4. **“The Water of Life”**

Fairy Tale 5. **“The King’s Son Who Feared Nothing”**

THE ARCHETYPES OF HERO AND HERO'S JOURNEY IN FIVE GRIMM'S FAIRY TALES

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ABSTRACT

This research has three objectives. The first is to reveal the archetypes of hero in *The Complete Grimm's Fairy Tales*, the second is to reveal the archetypes of hero's journey in *The Complete Grimm's Fairy Tales* and the third is to reveal the literary methods used to reveal those archetypes. Jung's archetype is the basis of analysis employed in this research.

This research used qualitative approach. Content analysis is used as the technique of analysis of the short stories. The subject of this research is five fairy tales entitled "The Story of the Youth Who Went Forth to Learn What Fear Was", "The Devil with Three Golden Hairs", "The Golden Goose", "The Water of Life" and "The King's Son Who Feared Nothing"; all of which are compiled in *The Complete Grimm's Fairy Tales* written by The Grimm's Brothers. The data were some sentences and utterances showing the archetypes of hero and hero's journey. The researcher collected the data using read-write technique. The data analysis dealt with the process of data reducing, data displays and conclusion drawing. To obtain trustworthiness, the researcher used triangulation technique.

There are three results of this research. First, there are four archetypes of hero in five fairy tales employed, namely innocent, single-parented, special environment of birth, and noble hearted hero. Second, there are mainly eleven stages among twelve stages of the archetypes of hero's journey found, namely Ordinary World, Call of Adventure, Meeting with the Mentor, Crossing the First Threshold, Test, Allies and Enemies, Approach to the Inmost Cave, The Ordeal, The Reward, The Road Back, The Resurrection, and Return with the Elixir with the absence of one stage namely Refusal of The Call. Third, the archetypes of hero are mainly revealed by character revelation, mostly through actions and speeches, the archetypes of hero's journey are presented through plot and setting of time and place.

Keywords: fairy tales, archetype, hero, hero's journey, Grimm's fairy tales

CHAPTER I

INTRODUCTION

A. Background of the Study

Literature varies according to its form, origin, and function. The distinction between children's literature and literature for adults is generally based on those three aspects. However, there is no significant difference between children's literature and literature for adults in the sense that both serve certain similar purpose. As stated by Lukens (1999: 9) that like those for adults, children's literature is attributed to certain functions, among them are to provide the same enjoyment and understanding as literature for adults does.

The major difference between the two genres is perhaps in the complexity of the story and the form. This is due to the lack of experience of children that, in turn, will certainly affect their level of understanding of a story. This is exactly the reason why most children stories are simpler, both in language and in form. However, children may have the ability that has faded in adults, that is the openness to accept the fantastic and the imaginative. Unlike adults, children are more open to greater varieties of literary forms than adults.

Fairy tales provide exactly what children need from stories; simple structure and fantastic imagination. Of course, they also fulfill the function to educate and to entertain, as what Hunt (1991: 6) states that children's literature as a business of educating and entertaining. A glance look upon fairy tales will provide the readers the notion of their suitability as a genre of children's literature.

They give pleasure through their stories and they educate children through their messages.

According to Norton (1987: 203) all types of traditional tales, whether they are myths, legends, ballads and folk tales, or fairy tales share common characteristics in which they are adapted from oral tradition and have no identifiable authors. Each type of the tales, however, also has its own distinctive aspect. Fairy tales belong to the category of folk tales which refer to fictional prose narratives. Included in the category of folk tales, there are also cumulative tales (tales with repetition of the character's actions being built up until the story reaches its climax) and realistic tales (tales about people who could have existed).

Similar to all other traditional tales, fairy tales tend to share similarities in types of tales and narrative elements. These similarities can be found not only in various fairy tales told in the same culture, but also in many tales found in different societies. Most fairy tales embody common narrative elements such as humble heroes, supernatural villains, supernatural helpers, tasks and quests. The setting of time in fairy tales is often unidentified and only marked by a formulaic opening like "Once upon a time..." or "There was once...". The setting where the story takes place is often placed in a remote area, a far-away mountain village or an unknown land. Most characters in fairy tales include supernatural and magical people. The story structure of fairy tales is generally repetitive, predictable patterns, for example, three tasks, three adventures and three trips. Although there are violent and painful events in the stories, the tone of most fairy tales is light and playful.

Like all types of narratives, fairy tales are stories about heroes. The heroes and heroines are usually young, innocent and isolated, but ideally they are beautiful and good. These heroes or heroines must undergo a quest in order to deal with social inequality and attain a better way of life that can be manifested in various forms. The quest is the important element of the heroes' and heroines' development in the stories. Campbell (2004: 263) defines hero as:

“... a male or female who ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.”

The theme of the hero's quest is believed by many scholars as something archetypal. It can be found in the earliest written narrative of Assyrian *Epic of Gilgamesh*, in Homer's *Odyssey* and *Illiads*, or Indian epics of *Ramayana* and *Mahabharata*. In all those ancient narratives, the heroes must take series of quests in which they encounter tests, obstacles, and dangers in order to reach certain goals.

The significance of the quest is bound to the idea that a hero must accomplish certain tasks. It deals with the goals the hero of the story are bound to achieve. Furthermore, the quest provides the heroes or the heroines a journey of psychological development. The quest brings about the transformation of the hero from the state of innocence to the state of awareness or knowledge, thus from childhood to adulthood. It provides the hero or heroine an initiation stage to pass from ignorance and immaturity to social and spiritual adulthood, that is, in achieving maturity and becoming a full-fledged member of his or her social group (Guerrin, 2005:190).

This explains why many heroes and heroines in fairy tales are presented as children or teenagers. In most tales about sibling rivalry, it is noticeable that the youngest child tends to be the protagonist. In Perrault's version of "Sleeping Beauty", the girl is only about 15 or 16 years old, when she pricks her finger and falls asleep to await the coming of her prince. In the Grimm's version she is just 15. Rapunzel is locked up at the age of 12 and it is 'a couple of years' later that the king's son hears her singing and tricks his way into her tower (Hourihan, 2005:196).

The idea that children are the embodiment of innocence is in fact archetypal. This means that the idea is universally acknowledged and can be traced to the earliest history of human being. Jung in his book *Four Archetypes* (2004) introduces the idea of the child archetype, the way images and hence ideas about the child have a powerful effect on the human psyche. He suggests that the archetypal child carries all the wishes, yearnings and projections of the adult. People project onto children qualities as they see themselves as lacking and invest children with primary rights to imagination, fantasy and play.

Children, as opposed to adults, are unaware of the moral difference between good and evil, and innocent. This is exactly the fact about fairy tales. Although fairy tales and other pieces of children's literature are aimed at children, they are written by adults and represent not childhood itself, but the adult version of it. Adults put children as their opposites; children exist in an untouched and protected state, while adults are scathed and vulnerable. Within the myth of childhood innocence, as Giroux (in Licht, 2006:7) puts it, children are often

portrayed as inhabiting a world that is untainted, magical, and utterly protected from the harshness of adult life.

As stated previously, fairy tales are stories about transformation, from innocence to experience or from childhood to adulthood, and for this purpose the quests and the innocent heroes are important elements of all fairy tales. According to Campbell (1972:30), a scholar in myth studies, all forms of narratives involving quest heroes acquire universal structural pattern:

The standard path of the mythological adventure of the hero is magnification of the formula represented in the rites of passage: separation – initiation – return; which might be named the nuclear unit of the monomyth. A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons of his fellowman.

It can be easily recognized in any fairy tale the pattern of adventure like this. In most fairy tales, there are usually heroes or protagonists, mostly presented in simple and innocent individuals, who are separated from his or her ordinary life and must undergo certain tests to achieve their stage of initiation and then return as different individuals.

This research studies the recurrent patterns of the archetypal hero and the hero's journey in Grimm's fairy tales. Among the fairy tales collectors, Jacob Grimm (1785-1863) and Wilhelm Grimm (1786-1859) are considered among the most popular, along with Charles Perrault (1628-1703), and Hans Christian Andersen (1805-1875). The selection of Grimm's collection is based on the fact that it has been the most popular fairy tales collection in the past two hundred years. The Grimms were among the earlier students of European folk tales to take

what might be called scientific interest in fairy tales. The Grimms collected tales mainly from peasants and neighbors. They also extended and improved the tales and the characters together with the original meanings. Their collections serve not only as records of the history of poetry and mythology, but also as the provider of pleasure and learning.

In order to reveal the recurrent patterns of the myth of quest and innocent hero, this research employs Jungian concept of archetypes. Carl Gustav Jung (1875-1946) was deeply interested in myths and folktales, and exploited them for the maximum benefit in the field of psychology and literary criticism. In working on Freud's theory of unconsciousness, Jung furthered the study of tales with his concepts of the archetypes (the images or motives of objects and people which are universal symbols) and of the collective unconsciousness. Meanwhile, the analysis of the presentation of heroes and their quests will be based on Joseph Campbell's theory on mythical heroes and quests which he elaborates in his famous book *Heroes with Thousand Faces*.

Archetypes refer to any image, symbol, pattern or presentation that occur and reoccur in any type of narratives, regardless of place, time, and origin. Thus, to certain point they are fixed and universal since they can be found almost anywhere and in any culture. In literature, archetypes are in the form of archetypal symbols, myths, scenes, images, or even numbers and figures. For example, the archetypal scenes of Adam, Eve and the Forbidden Fruit in the Garden of Eden in fact occur and can be found in many narratives from different origins. The form and presentation may vary, but the essential symbol and meaning are similar.

The current research is mainly generated by two considerations. First, studies on children literature, especially fairy tales are still quite rare in English Department, Yogyakarta State University. Most studies have been directed toward novels and movies. Second, the study on archetypal patterns found in literary works will provide useful aids to connect literary works with something deeper, such as myths. Also, the use of Jungian psychology in this study will enrich the study of literary works, especially those employing psychological approach.

B. Research Focus

Based on the background of the research, the researcher finds interesting points related to the topics which are worth to analyze. The study of fairy tales itself is an interesting field that can generate research from various disciplines. In literary analysis, various approaches can be applied to fairy tales according to the dimensions or elements the researchers intend to analyze.

As stated in the background of the study, among fairy tales collection, those of Perrault's, H.C. Anderson's, and brothers Grimm's are the most popular and widely read around the world. The research focuses the study on Grimm's fairy tales collection mainly because of its popularity and the familiarity of the story. Thus, all fairy tales studied in this research are from Grimm's collection.

Taken in a broad sense, the mythical and archetypal study will include any symbol, image, or pattern occurring in stories that are considered having archetypal meanings and origins. Settings of place such as forests, rivers, lakes, or castles have archetypal meanings and interpretation. Even colors and numbers are

thought to be archetypal. However, due to the limited time and the accessibility to sources required in carrying out the research, it is impossible to include the entire interesting aspects of the study of fairy tales in this research. The researcher, therefore, has to specify the problem of the research. The focus of the research will be on finding the recurrent patterns of the presentation of hero and hero's journey in Grimm's fairy tales.

C. The Formulation of the Problems

Based on the background of the study, the researcher formulates the problems of the study as follows:

1. What archetypes of hero are presented in five Grimm's fairy tales?
2. What archetypes of hero's journey are presented in five Grimm's fairy tales?
3. How are archetypes of hero and hero's journey presented in five Grimm's fairy tales?

D. Research Objectives

Considering the research questions mentioned above, the research is intended to:

1. Describe the archetypes of hero in the Grimm's fairy tales.
2. Describe the archetypes of hero's journey in the Grimm's fairy tales.
3. Find out how the Grimm's fairy tales present the archetypal hero and hero's journey.

E. Research Significance

The writer expects that the study will be beneficial for the following reasons:

1. Theoretically, this research may enrich research in literature, especially in the field of fairy tales studies. Furthermore, it gives supplementary contribution to students who are interested in studying myths and archetypes in literary works.
2. Practically, the finding of the research will be useful to give a better understanding of how to read fairy tales more critically and how to teach them to children. After reading this research, readers are expected to have more interest in studying fairy tales and are eager to conduct further research on the same field in the future.

CHAPTER II

LITERATURE REVIEW

A. Children's Literature

Literature plays an important role in human's life. In her book entitled *A Critical Handbook of Children's Literature*, Lukens (1999: 3-5) states that in literature human seek pleasure. Not only pleasure, literature also gives human an understanding. Moreover, literature shows human motives, provides form for experience, reveals life's fragmentation, reveals the institution of society and reveals nature as a force that influences human.

Literature for children is similar to literature for adults or literature in general. It can and should provide the same enjoyment and understanding as literature for adults does. However, due to children's lack of experience, they cannot understand the complexity in the story. That is why the story should be simpler, both in language and form. On the contrary, children may accept the fantastic more readily than many adults. Children are frequently more open to experimenting with a greater variety of literary forms than many adults (Lukens, 1999: 9)

Hunt (1991: 6) describes children's literature as a business of educating and entertaining. He suggests that children's book should give pleasure, mind expansion, knowledge, socialism, etc., to the readers. The functions of children's book are both giving pleasure and educating. It gives pleasure through its story and it educates children through its messages.

As children's literature is similar to literature for adults or literature in general, children's literature also has genres and sub genres. The genre may vary from realistic stories to high fantasies. Moreover, the elements of children's literature are also similar to those elements of literature for adults or literature in general. Elements such as characters, setting, point of view etc. are found in children's literature.

1. Genres and Sub-Genres of Children's Literature

Below is the table containing the genres and subgenres of children's literature according to Lukens which is based on the classification of literary elements found in children's literature.

Table 1. Genres and sub-genres in Children's Literature

Genre	Subgenre	Description
Realism	Realistic Stories	It usually focuses on problem realism and social issues realism, the situations are realistic or possible. The problem is not universal but personal and particular which the main character should encounter.
	Animal Realism	It is similar to the subgenre mentioned previously, but the characters are, of course, animals. The stories tell the details of the animals' appearances, their habitats and their life cycles.
	Historical Realism	This kind of story provides the details of story which take place in the past, like the vehicles, clothing or food preparation. To turn facts into fiction, the writer must combine imagination with fact.
	Sport Stories	In this subgenre, characters play, watch or live on the fringes of all kinds of sports. Emphasis on team play and sportsmanship is frequently the theme.

Formula Fiction	Mysteries and Thrillers	In mystery story, mystery and often terror play controlling part.
	Romantic Stories	Under the guise of realism, the romantic story oversimplifies and sentimentalizes male-female relationships and often showing them as the sole focus of young lives.
	Series Novel	Novels or stories that are published in series, some of them with one uniting element and some with others. The structure of the novels is one that ties the novels of series together.
Fantasy	Fantastic Stories	The stories are realistic in most details but still require us to willingly suspend our disbelief primarily by characters and themes.
	High Fantasy	The high fantasy genre is primarily characterized by its focus on the conflict between good and evil. If it is successful, it captures our belief in two major ways: first by the internal consistency of the new world and second, by the protagonist's belief in his or her experience.
	Science Fiction	Science fiction is a type of fantasy, and it is often difficult to decide whether a particular work is pure fantasy or science fiction. However, science fiction stresses scientific laws and technological inventions.
Traditional Literature	Fables	The fable is a very brief story, usually with animal characters that points clearly to a moral lesson. The moral, an explicit and didactic or preachy theme, is usually given at the end of the story and is the reason for the existence of the fable.
	Folktales	In the folktale, the bad characters and the good characters are easily recognized. The stock characters like fairy godmothers frequently appear. The stories are usually retold time by time through generations.
	Myths	Myths are stories that originate in the beliefs of nations and races and present episodes in which supernatural forces operate. Because

		they usually told from mouth to mouth through generations, they do not have the right or wrong version.
	Legend and Hero Tales	Legends are similar to myths because both are traditional narratives of a people. However, legends have more historical truth and less reliance upon the supernatural.
	Folk Epics	The folk epic is a long narrative poem of unknown authorship about an outstanding or royal character in a series of adventures related to that heroic central figure.
Poetry	-	It is a kind of imaginative and artistic writing. This is one of literary genres, and as a genre, it must be having subgenres like ballads, narrative poetry and lyric poetry. Compactness is essential to poetry to make words say much more than literal or denotative meaning.
Non Fiction	-	Lukens also includes nonfiction as one of the genres of children literature since not so many books include the same. The reason is because it is written and read by children for their pleasure and understanding, evoking both aesthetic—or emotional and intellectual effects—and different transactions.

2. Elements of Children's Literature

a. Character

Characters play important roles in literature. According to Lukens (1999: 80), character is used to mean a person, or in children's literature, sometimes a personified animal or object. Lukens also adds, it is believed that children can recognize people's personality since their early age. She states that "children can catch many of human nature's subtleties". Thus, it is possible for children to recognize the various personalities of a character found in the story they read.

According to her book *A Critical Handbook of Children's Literature*, Lukens divided character into two types; flat character and round character. Flat character is not fully developed so that the readers will easily recognize him or her in the story. It has functions to bring the actions, to create a believable setting and to show the way the center character behave to others which builds the story to focus on him or her. In contrary, a round character is fully developed. The readers can understand the character from the character's actions, other's speeches and opinions, and even from the description the writer gives in the story. Sometimes the character's actions and reactions are unpredictable yet surprising.

There are some ways of revealing the characters; Lukens proposes five ways to reveal the character:

1) By Action

The first method used in revealing the character is by action. The author describes the character through the things that he or she did in the story so that the inner personalities of the character can be seen.

2) By Speech

The readers will be able to understand a character in the story since the character in the story can characterize themselves through what and how the characters say certain things.

3) By Appearance

Appearance is the easiest way to reveal a character since appearance is the most eye catching factor. The reader will easily understand the character from the way he or she is described by his or her appearance. The examples of the

character's appearance are the size of his or her body, how he or she dresses, or the color of his or her skin.

4) By Others' Comments

The other character's comments in the story can help the readers to understand the character. The other character's comments will add some information about the character.

5) By Author's Comments

The author of a story is sometimes the narrator of the story. The author will give a brief or an implicit explanation about the character in the story through the narration, description or event found in the story.

b. Plot

Lukens (1999: 103) states that plot is the sequence of events showing the characters in action. The author should be able to combine sequence after sequence into the best plot to tell his or her story. The plot will produce conflict, tension and action that will arouse the readers' attention and interest.

According to the arrangement of events in the story, types of narrative story is divided into two; chronological order and flashback. In chronological order the events of the story are told in the order of their happenings. One event followed by another event happens afterward. On the contrary, in a flashback, the sequence of events in the story is jumbled. The writer can reveal an episode from the character's past to show how that event influences the character's response to an event happens in the present.

Lukens divides plot into two types, progressive plot and episodic plot. Progressive plot is in which the climaxes of the story are followed quickly by a denouement. While episodic plot is in which one incident or short episode is linked to another common character or by unified theme.

c. Theme

Derived from Lukens in her book entitled *A Critical Handbook of Children's Literature* (1999: 135) the theme in literature is the idea that holds the story together. It is the main idea or central meaning of a piece of writing. Theme will allow the readers to discover, understand and recognize the truth they found in the story.

There are three types of theme according to Lukens:

1) Explicit Theme

Explicit theme is a type of theme that is revealed openly and clearly by the author. The readers can tell the theme of a story easily as the theme is clearly stated throughout the story and sometimes it can be derived from the statement found in the text.

2) Implicit Theme

In contrast with explicit theme, implicit theme is the hidden theme that developed through the characters, their actions and their thoughts that can be seen throughout the story's conflict.

3) Primary and Secondary Theme

Some stories may have more than one theme in the story. The complexity and variety of themes sometimes found in some literary works as the proof of

their excellence. Although there is a variation of themes in the story, the themes are linked one another. Primary theme is the main theme of the story. While secondary theme is another theme that may be included in the story that contains the message the author wants to deliver to the readers.

d. Setting

According to Lukens (1999:153) setting is time and place where the story is assumed to happen. The possibilities of setting are endless; the story can be in the time where human still live in caves or time where human live in space station. It is the writer who determines the setting to create the nature of the story. Moreover, setting may create mood and the atmosphere of a story.

There are two types of setting usually found in story; integral setting and backdrop setting. A story has an integral setting when action, character, or theme is influenced by the time and place. While in a backdrop setting, time and place do not necessarily influence action, character or theme.

e. Point of View

The point of view of a literary work is the perspective from which the reader views the actions and the characters. Point of view is determined when the writer chooses who is to be the narrator and decides how much the narrator is to know.

Based on the explanation above, there are four types of point of view that the author usually uses to tell the story.

1) First-person point of View

This point of view is used when the story is told in first person, “I”. The narrator could be either the protagonist or the minor character who observes the action. The reader lives, acts, feels, and thinks the conflict as the narrator experiences and tells it. The first person narrator is limited; he or she cannot tell what another character thinks or feels.

2) Omniscient point of view

The writer tells the story in third person who knows about any and every detail of action, thought and feeling in past, present and future. The writer may recount relevant information about any and every character – their thoughts, ideas, and feelings about themselves as well as others.

3) Limited omniscient point of view

This point of view is similar to the previous one. However, the writer chooses to tell the story through the eyes of one or several characters, not all. Usually the writer will use the central character or the protagonist to tell the story.

4) Objective (dramatic) point of view

In the objective point of view the third person is still used to tell the story. However, the writer does not enter the minds of any of the characters. The action speaks for itself as it unfolds and the reader hears speeches and sees actions.

f. Style

Style is basically words how an author as opposed to what he or she says. Style is very personal. It is different from one author to the other. The writer selects, uses and arranges words to their best to create the story. Lukens (1999:

196) adds that in fiction, style will increase not only the reader's pleasures in words and sounds, but also their beliefs in the characters' reality.

The element of style usually used in story such as:

1) Connotation

Connotation is the associative or emotional meaning of a word. Connotative meaning, when added to dictionary meaning, or denotation, adds significance and impact to a term.

2) Imagery

Imagery is the appeal to any of the senses; it helps creating setting, establish a mood, or show a character. The use of imagery is to describe sounds, smells, and sights. A writer also relies on imagery to give the reader explanation about what happen in the story. The writer, by the choice of details and of the words used to describe the details, stirs the reader's imagination; the impact may be recognition or delight.

3) Figurative Language

Another device of style that an author uses in his or her work is figurative language. The writer uses words in a nonliteral way, giving them meaning beyond their usual, everyday definitions and thereby adding an extra dimension to meaning. Figurative language used in story including personification, hyperbole, allusion, etc.

g. Tone

Tone in literature tells us how the author feels about his or her subject. As the word is the one which expresses the author's attitude toward his or her subject,

the author must choose the words with a great care. The tone in literature is conveyed by the author's style of writing; the word choices, the word arrangements and sentence structure influence style. The choices of words create the style and determine the tone of the writing, revealing the attitude of the author toward the subject and the reader.

B. Fairy Tales

There is no single definition of fairy tales. Clark (1963: 23) defines the fairy tale as a prose narrative with lowly heroes who win fame and fortune in an unreal world; magic, transformation, ogres and quests abound. According to Krapp (1964: 1), "Fairy tales are continuous narratives concerning the ability of a protagonist who meets a series of exciting adventure in which the supernatural element plays a conscious part and attains its goal." Lane (1994: 5) defines a fairy tales as "a literary or folk tradition that has a sense of the numinous power, the feeling or sensation of the supernatural or the mysterious. In conclusion, fairy tales are types of prose narratives that involve magical people and supernatural power. The story is usually about an adventure of the protagonist who should complete the tasks or quests.

Fairy tale is one of the forms of traditional tales. There are other forms of traditional tales according to Lukens (1999: 14) in her book *A Critical Handbook of Children's Literature* such as fables, folktales, myths, legends and folk epic. All these traditional tales share common characteristics that they come from oral tradition that have passed through generation to generation and have anonymous

author. However, each type of these tales has its own distinguished characteristic that is different one another. According to Lukens (1999: 27), myths are stories that originate in the beliefs of nations and races and present episodes in which supernatural forces operate. Furthermore, myths are stories that interpret natural phenomena, show people's relationships with each other, show the ways human beings see the forces which control them. Myths also explain about creation, religion, and divinities; they guess at the meaning of life and death, or at the cause for good and evil.

In a contrary, legends often have more historical truth and less reliance upon the supernatural. Legends are stories about social incidents, often more secular rather than sacred. The principal characters in legends are human. Local beliefs of people in the past may be involved in the context of legends. Folk epic is a long narrative poem of unknown authorship about an outstanding or royal character in a series of adventures related that heroic central figure. This character or hero is larger than life, grand in all proportions, and superhuman in physical and moral qualities. The action may involve journeys and quests, and it may show deeds of great courage and valor coupled with superhuman strength; the forces of the supernatural intervene from time to time. Fable is a very brief story, usually with animal characters that points clearly to a moral or lesson. The moral, an explicit and didactic or preachy theme, is usually given at the end of the story and is the reason for the existence of the fable.

The story of fairy tales throughout the world is often similar. They share common narrative motifs such as supernatural adversaries, supernatural helpers,

tasks, quests, extraordinary creatures or animals and fairies. Fairy tales are usually started by a formulaic opening such as “Once upon a time...” or “There was once...” indicating timeless setting of time. The story frequently takes place in an unknown land, far away kingdom, remote area or wicked forest. The characters in fairy tales include protagonist, hero or heroine, supernatural creatures, witches and fairies. There is usually a structure of the story of fairy tales that is repetitive and predictable such as the hero or heroine should complete three tasks, three adventures or three trips.

Fairy tales exist since the ancient times. As one of literary genres fairy tales are widely spread through all cultures in the world. The origin of fairy tales comes from the oral tradition. At the beginning, fairy tales come from the anonymous storyteller, spread orally through generation to generation until some collectors collect, record and publish the fairy tales in the written form.

Originally, fairy tales are meant for adults. As time goes by fairy tales are associated with children. They become popular as a form of literature for children. Fairy tales and other form of folk lore and mythology are essential for children. Not only provide entertainment for children, fairy tales “hide a wealth of insights just below the surface” (Young, 1997: par. 2) which provide some values that teach children about good or evil and right or wrong.

Fairy tales are widely spread across the whole world. In Europe, fairy tales usually relate to witches, trolls and giants. Across Africa, tales of personified animals and witty-tricksters are well-known. In Asia, some of the tales concern

religions of East and Southeast Asia; ruling classes and symbols of imperial authority are also depicted (Norton, 1987: 202-203).

Like all types of narratives, fairy tales are stories about characters, with the hero as the center figure. As in the story structure and the plots, in the character presentation, fairy tales tend to be patterned. The heroes and heroines are usually young, innocent and isolated, ideally beautiful or handsome, or when not charming, they possess a noble heart. The presentation of young, innocent heroes is bound to the idea that the heroes must undergo journeys that signify the transformation from immaturity (innocence) to maturity (experience). The heroes should be noble-hearted because they are destined to be the saviors who are willing to sacrifice themselves for others. They must be unselfish individuals.

Other characters that commonly found in fairy tales include the heroes' single parents (either the father or the mother). This is quite typical in fairy tales where the heroes only have either a father or a mother. In some fairy tales, the heroes are even parentless, either because of being abandoned or already died. Another significant character is the mentor, who can be in the figure of wise old men, fairy mothers, or any other figures who provide helps and guidance. There are sometimes friends or companions who assist the hero during the journey. All the standard characters (and characterization) found in fairy tales are instrumental elements in the development of the heroes' journey since they all play irreplaceable roles in the structure of the stories.

C. Structuralism and Structuralist Narratology

Structuralism emerged from the structural linguistics developed by Ferdinand de Saussure, mainly in his lectures at the University of Geneva between 1906 and 1911. As a theory, structuralism has been applied to linguistics, psychology, sociology, anthropology, folklore, mythology studies, and in fact, to all social and cultural phenomena. It identifies structures, systems of relationships, which endow signs (e.g., words) or items (e.g., clothes, cars, table manners, rituals) with identities and meanings, and shows us the ways in which we think (Guerrin et al, 2005: 368-369).

Saussure's theory of language systems distinguishes between *la langue* (language; the system possessed and used by all members of a particular language community) and *la parole* (word; by extension, speech-event or any specific application of *la langue* in speech or writing). In other word, *langue* is the social aspect of language; it is the shared system which the member of language community (unconsciously) draw upon as speakers, while *parole* is the individual realization of the system in actual instances of language (Selden et al., 2005: 63). The consequence is that the proper object of linguistic study is the system which underlies any particular human signifying practice, not the individual utterance. Applied to other field, this means that, if we examine specific poems or myths or economic practices, we do so in order to discover what system of rules – what grammar – is being used (Selden et al., 2005: 63).

Saussure's model of analysis employs syntagmatic approach, by which sentences are analyzed word by word in the horizontal sequence of the parts or

syntagms of the sentence. Saussure's "structural" linguistics furnishes a functional explanation of language according to its structural hierarchy-that is, structures within structures (Guerrin et al, 2005: 370). He suggests that his system for studying language had significant implications for other disciplines. In the study of a literary work, Saussure's syntagmatic approach explains our usual, instinctive approach: we read the poem from its start to its finish. We see the narrative work in terms of the sequence of events or the scenes of the play, we inventory the details from the first to the last, from their start to their finish. This approach emphasizes the *surface structures* of the work, as it does for the sentence in Saussure's scheme, as opposed to the *deep structures*, those not on the surface-the understood but unexpressed signs (Guerrin et al, 2005: 370)

During World War I, a group of scholars in Moscow explored the dynamic possibilities of using Saussure's work as a model for their investigation of phenomena other than language. Most notably was Vladimir Propp who studied Russian folktales as structural which together contained a limited number of types of characters and actions. Propp called these *actants* and *functions* (Guerrin et al, 2005: 371, Selden et al, 2005: 67). According to Propp, the functions recur and thus represent in their unity of the underlying system, or "the grammar" or rules for any fairy tales. To recall the Saussurean model, it can be said that the entire group of functions is the *langue*; the individual tale is the *parole*. For example, Propp's theory identifies hero, rival or opponent, villain, helper, king, princess, and so on, and such actions as the arrival and the departure of the hero, the

unmasking of the villain, sets of adventures, and the return and reward of the hero (Guerrin et al, 2005: 371).

Structuralist narrative theory develops from certain basic linguistic analogies. Syntax (the rules of sentence construction) is the basic model of narrative rules. Todorov and others talk of 'narrative syntax' (Selden, 2005: 67). The most elementary syntactic division of the sentence unit is between subject and predicate: 'The knight (subject) slew the dragon with his sword (predicate).' Evidently this sentence could be the core of an episode or even an entire tale. If we substitute a name (Launcelot or Gawain) for 'the knight', or 'axe' for 'sword', we retain the same essential structure (Selden, 2005: 67).

Propp's approach can be understood if in the comparison between 'subject' of a sentence with the typical characters (hero, villain, etc.) and the 'predicate' with the typical actions in such stories. While there is an enormous variation of details, the whole corpus of tales is structurized upon the same basic set of thirty-one 'functions'. A function is the basic unit of the narrative 'language' and refers to the significant actions which form the narrative (Selden, 2005: 67). The consequence is that every tale, although no tale includes them all, tends to follow a logical sequence, and that in every tale the functions always remain in sequence.

The last group of functions in Propp's analysis of the structure of fairy tales is as follows.

25 A difficult task is proposed to the hero.

26 The task is resolved.

27 The hero is recognized.

28 The false hero or villain is exposed.

29 The false hero is given a new appearance.

30 The villain is punished.

31 The hero is married and ascends the throne

The possibilities for applications of such a scheme to literary works are apparent. Victor Shklovsky, another Russian formalist, points out literature's constant tendency toward estrangement and defamiliarization, way from habitual responses to ordinary experience and/or ordinary language (Guerrin et al, 2005: 371). In poetry, for example, we see a particular drive toward the strange and away from the familiar in its lineation of words, its rhythmic patternings, and its choice of language. Its texture is typically packed with meanings and suggestions; it might be arcane or even ritualistic, and it calls attention to itself as different. At the opposite extreme, in English Metaphysical poetry, for example, it is the defamiliarization, the estrangement, that often takes the poems well beyond the usual and into the complex intellectual and emotional experience that are associated with those poems (Guerrin et al, 2005: 371). Shklovsky also emphasizes that narrative has two aspects: *story*, the events or functions in normal chronological sequence, and *plot*, the artful, subversive rearrangement and thus

defamiliarization of the parts of that sequence. Propp and Shklovsky show that literature can be regarded as the equivalent of *langue* and the individual literary work the equivalent of *parole*.

Another scholar who contributed in developing structuralist model of analysis is Claude Levi-Strauss. He combined psychology and sociology in cross-cultural studies and found structures comparable to those discovered by Saussure in language- that is, systems reducible to structural features. In contrast to Saussure and the Russian formalists, however, Levi-Strauss stressed on the paradigmatic approach, by which he concentrated on the deep or embedded structures of discourse that seem to evade a conscious arrangement by the artisan but are somehow embedded vertically, latently, within texts and can be represented sometimes as abstractions or as paired opposites (binary oppositions) (Guerrin et al, 2005: 372; Selden et al, 2005: 68). He traces structural linkages of riddles, the *Oedipus* myth, America Indian myths, the Grail cycle, and anything else that might be found to structure codes of kinship (including codes of chastity and incest). He believes these linkages reached out to embrace the most profound mysteries of human experience and may very well remind us of the simultaneous layers of literary and mythic images in works like Eliot's *The Waste Land*, Joyce's *Ulysses* or *Finnegans Wake*, and Conrad's *Heart of Darkness* (Guerrin et al, 2005: 372). Furthermore, he recommends the semiotic approach because the approach links messages in individual works to their respective codes, the larger system which permits individual expression-connects *parole* to *langue*.

As a structuralist, Levi-Strauss calls the units of myth ‘mythemes’ (compare phonemes and morphemes in linguistics). They are organized in binary oppositions like the basic linguistic units. (Selden et al, 2005: 68). To Levi-Strauss, the structures of myth refer to the structure of the human mind common to all people-that is, to the way all human beings. Myth thus becomes a language-a universal narrative mode that transcends cultural or temporal barriers and speaks to all people, in the process tapping deep reservoirs of feeling and experience. He believes that, even though we have no knowledge of any entire mythology, such myths as we do uncover reveal the existence within any culture of a system of abstractions by which that culture structures its life (Guerrin et al, 2005: 272-273; Selden et al, 2005: 68).

D. The Conception of Myth

Myths have existed in every society, and in fact, they have played an inseparable role to understand and give meaning to human life. According to Schorer (1946: 355) myths perform the instrument by which we continually struggle to make our experience intelligible to ourselves. A myth is a large, controlling image that gives philosophical meaning to the facts of ordinary life. A mythology is a more or less articulated body of such images, a pantheon. Without such images, experience is chaotic, fragmentary and merely phenomenal. Further, Campbell (2004:1) states that throughout the inhabited world, in all times and under every circumstance, the myths of man have flourished; and they have been the living inspiration of whatever else may have appeared out of the activities of

the human body and mind. Thus, it would not be too much to say, according to Campbell, that myth is the secret opening through which the inexhaustible energies of the cosmos pour into human cultural manifestation since religions, philosophies, arts, the social forms of primitive and historic man, prime discoveries in science and technologies, the very dreams that blister sleep, boil up from the basic, magic ring of myth.

In *A Handbook of Critical Approaches to Literature*, Guerin et al (2005: 183-184) cites Mark Schorer's definition and function of myths in which he says that myth is fundamental, the dramatic representation of our deepest instinctual life, of a primary awareness of man in the universe, capable of many configurations, upon which all particular opinions and attitudes depend. Meanwhile, Watts (in Guerin et al, 2005: 184) defines myth as a complex of stories-some no doubt fact, and some fantasy-which, for various reasons, human beings regard as demonstrations of the inner meaning of the universe and of human life.

According to world acknowledged mythologist Campbell (2004: 354-358), myths play a role in establishing the attitudes, values and beliefs of a society on two levels. He describes myths as purveyors of a society's conscious and subconscious mind, and it is through this ability to transcend the collective conscious and subconscious that myths hold great power and importance within a culture. Thus, myths are by nature collective and communal as they bind a community, be it a tribe or a nation, together in common psychological and spiritual activities. Wheelwright (in Guerin (et al.), 2005: 184) explains, "Myth is

the expression of a profound sense of togetherness of feeling and of action and of wholeness of living".

Myths are shaped in the form of parables or stories that are continually repeated within a culture through a specific medium. They embody people's aspirations, hopes and ideals. Through times myths have taken on the form of narratives because story telling is the primary means through which mankind has communicated throughout time. This is how myths have shaped narratives or stories. They have been employed as media by which people try to get deep insight into (be it consciously or subconsciously) the complicated values, attitudes, and beliefs, of a society to its citizens. This leads to the conclusion that myths are imbedded, or can be found, in any types of narrative, regardless the media by which the stories are conveyed.

Mythological criticism deals with the relationship of literary art to what Campbell (in Guerin (et al.), 2005: 182) calls "some very deep chord" in human nature. The myth critic is concerned to seek out those mysterious elements that inform certain literary works and that elicit, with almost uncanny force, dramatic and universal human reactions. The myth critic studies and wishes to discover how certain works of literature reveal the so-called archetypes or archetypal patterns that the writer has drawn forward along the tensed structural wires of his or her masterpiece and that vibrate in such a way that a sympathetic resonance is set off deep within the reader (Guerin (et al.), 2005 :182-183).

Guerin (2005: 183) states that mythology is wider in its scope than psychology in the sense that psychology is aimed to disclose about the individual

personality, while the study of myths reveals about the mind and character of a people, and just as dreams reflect the unconscious desires and anxieties of the individual, so myths are the symbolic projections of a people's hopes, values, fears, and aspirations. Many people tend to view myths as merely primitive fictions, illusions, or opinions based upon false reasoning and wild imagination. It may be true that myths do not meet our current standards of factual reality, but then neither does any great literature. Both myths and great literature works reflect a more insightful reality. Myths have a unique quality to transcend beyond space and time. They are ubiquitous and ever-present in time as well as place. It is a dynamic factor everywhere in human society; it transcends time, uniting the past (traditional modes of belief) with the present (current values) and reaching toward the future (spiritual and cultural aspirations) (Guerin et al. 2005: 184).

E. Jungian Archetypes

The term 'archetype', from Greek words *arche* which means 'original', and *typos* which means 'form', was initially used by Plato who used it as a reference to 'ideas' or 'forms'. Psychologist Carl Jung was responsible for the academic use of the term as he popularized it in his series of papers on dream, myth and religion. Jung says that in the mythology and folklore of different peoples, certain motifs repeat themselves in almost identical form. He calls these motifs "archetypes," by which he means forms or images of a collective nature which occur practically all over the earth as constituents of myths and at the same time as autochthonous, individual products of unconscious origin. The origin of

archetypal motifs, according to Jung (1958: 50), presumably derives from patterns of the human mind that are transmitted not only by tradition and migration but also by heredity. This brings the consequence to the hypothesis that even complex archetypal images can be reproduced spontaneously without there being any possibility of direct tradition. Thus, it is in certain psychological layer, the unconscious that archetypes reside universally. It is not only an unconscious, but a collective one.

The concept of collective unconscious is very central in Jung's theory of archetypes. Jung makes a distinction between personal unconscious and collective one. In his paper *The Concept of Collective Unconscious*, Jung (1958: 99) defines the collective unconscious as a part of the psyche which can be negatively distinguished from a personal unconscious by the fact that it does not, like the latter, owe its existence to personal experience and consequently is not a personal acquisition.

“While the personal unconscious is made up essentially of contents which have at one time been conscious but which have disappeared from consciousness through having been forgotten or repressed, the contents of the collective unconscious have never been in consciousness, and therefore have never been individually acquired, but owe their existence exclusively to heredity. Whereas the personal unconscious consists for the most part of *complexes*, the content of the collective unconscious is made up essentially of *archetypes* (Jung, 1958: 99).”

The concept of archetypes is, thus, inseparable from the idea of the collective unconscious. It indicates the existence of definite forms in the psyche which seem to be present always and everywhere. These definite forms can be in presence of images, symbols, myths that occur and reoccur across cultures and transcend the boundaries of place and time. Resuming Jung's conception of

archetypes, Guerin (et al.) (2005: 184) states that these themes and motifs (a term that Jung uses to refer “archetypes” in mythological studies) may be found among many different mythologies, and certain images that recur in the myths of peoples widely separated in time and place tend to have a common meaning or, more accurately, tend to elicit comparable psychological and to serve similar cultural functions. Archetypes may also occur in the form of symbols that bear similar meanings universally as stated by Wheelwright (in Guerin (et al.), 2005: 184):

...those which carry the same or very similar meanings for a large portion, if not all, of mankind. It is a discoverable fact that certain symbols, such as the sky father and earth mother, light, blood, up-dowry the axis of a wheel, and others, recur again and again in cultures so remote from one another in space and time that there is no likelihood of any historical influence and causal connection among them.

Once archetypes are expressed in myths and symbols, they become universal. In his book *Four Archetypes* (2004) Jung proposes four primordial archetypes that he name as Mother, Rebirth, Spirit, and Trickster. He traces the roots of those archetypes to earlier materials of narratives, including mythologies, folklore, tales, and religious related narratives. He finds that the recurrence of the archetypes and their functions seem universal, regardless their origin. Other archetypes that exist for each universal human experience are including birth, death, sun, darkness, power, women, men, sex, water, and pain (Jung, 1960: 309).

F. The Archetypes of Hero and Hero's Journey

1. The Archetypes of Hero

According to Campbell (2004: 263) a hero is a male or a female who ventures forth from the world of common day into a region of supernatural

wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man. Thus the hero must leave the world of his or her everyday life to undergo a journey to a special world where challenges and fears are overcome in order to secure a quest, which is then shared with other members of the hero's community.

To undergo a special adventure to the special world, a hero requires special characteristics. In fact, a hero is always special, born to the world in special circumstances and destined to undergo a special journey, and back with special rewards. In Western culture, and in any culture, the hero stories have been part of life since the emergence of the culture itself (Hourihan, 2005: 10). The oldest extant written version is *The Epic of Gilgamesh* which, according to its English translator, probably belongs to the third millennium BC (Sandars in Hourihan, 2005: 10).

Surprisingly, though has undergone thousands of years of history of storytelling and narrative writing, the presentation of hero has changed only a little. Hourihan in his book *Deconstructing the Hero* (2005) lists the characteristics of heroes commonly found in Western narratives which occur almost in narratives from any given time. He (2005: 9-10) states, "Whether it is *The Odyssey*, *Jack and the Beanstalk*, *Treasure Island*, *Doctor Who*, *Star Wars*, the latest James Bond thriller, or *Where the Wild Things Are*, the hero story takes the form of a journey and follows an invariable pattern". He elaborates the hero story as having the following traits.

- a. The hero is white, male, British, American or European, and usually young. He may be accompanied by a single male companion or he may be the leader of a group of adventurers.
- b. The hero leaves the civilized order of home to venture into the wilderness in pursuit of his goal.
- c. The wilderness may be a forest, a fantasy land, another planet, Africa or some other non-European part of the world, the mean streets of London or New York, a tropical island, et cetera. It lacks the order and safety of home. Dangerous and magical things happen there.
- d. The hero encounters a series of difficulties and is threatened by dangerous opponents. These may include dragons or other fantastic creatures, wild animals, witches, giants, savages, pirates, criminals, spies, aliens.
- e. The hero overcomes these opponents because he is strong, brave, resourceful, rational and determined to succeed. He may receive assistance from wise and benevolent beings who recognize him for what he is.
- f. The hero achieves his goal which may be golden riches, a treasure with spiritual significance like the Holy Grail, the rescue of a virtuous (usually female) prisoner, or the destruction of the enemies which threaten the safety of home.
- g. The hero returns home, perhaps overcoming other threats on the way, and is gratefully welcomed.
- h. The hero is rewarded. Sometimes this reward is a virtuous and beautiful woman.

The characteristics of hero can also be viewed from his physical, emotional, and social traits attributed to him/her. Further, Hourihan suggests seven characteristics of the hero related to his race, class and mastery, gender, age, relationship, rationality, action violence. Although these characteristics are more commonly found in action hero story, they are also applied, at certain degree, in myths and fairy tales, especially those from Western culture.

The hero is white, and his story inscribes the dominance of white power and white culture (Hourihan, 2005:58). Further, Hourihan states that in those versions of the myth which belong to the last four hundred years or so, the period of European expansion and colonialism, white superiority is frequently an explicit theme. Grimms' fairytales are, of course, products of Western culture and consciousness. That is why all the heroes in the collection are white. Though the time origins of the fairytales are unknown, the collection was published during nineteenth century when European expansion and colonialism were at their height.

According to Campbell (1997: 165), the hero is someone who has given his life over to someone or something bigger than himself. In Franz's words, a hero "is abnormal, divine, beyond human limitations". Even in novels and films, the hero is someone who has found or done something beyond the normal range of achievement and experience. Campbell (2004: 18) states, "The hero, therefore, is the man or woman who has been able to battle past his personal and local historical limitations to the generally valid, normally human forms".

As a "bigger than life" individual, a hero must not possess personal ambition; all he does is for the benefits of others. That is perhaps the decisive

essence of the true hero: that he doesn't have the ambition to achieve anything great by himself, that he has only the wish to be true to himself and to his feelings, and that then, through a clash with the world or with other antagonizing forces, the goal is brought out (Franz, 1997: 84).

There are a lot of characteristics of hero proposed by scholars and experts in mythology and literature. The following characteristics are typically found in the heroes of mythology and tales. The hero is usually an inexperienced young man. According to Campbell, women typically represent creation and ultimate wisdom and therefore do not need to make a journey. If a woman does go on a quest, traditionally it is to find her prince or mate. The hero often times is of lowly birth, but may secretly have special powers or a high birthright he is unaware of. The hero's parents are often dead, absent, or uncaring. A hero usually cannot begin a journey to become a man if his father figure is still present. A hero is judged by the things he does and the way he reacts and relates to people. His deeds must be marked by a nobility of purpose, and he must be willing to risk his life for his ideals.

2. The Archetypes of Hero's Journey

Confirming the definition of hero, the journey is inseparable from the hero's trait since for the very reason the hero is presented. The stability is not only found in the presentation of the hero, but also in the stage of the hero's journey. Campbell point out:

“Whether the hero be ridiculous or sublime, Greek or barbarian, gentile or Jew, his journey varies little in essential plan. Popular tales represent the heroic action as physical; the higher religions show the deed to be moral;

nevertheless, there will be found astonishingly little variation in the morphology of the adventure, the character roles involved, the victories gained ” (2004:30).

In his book *Hero with Thousand Faces* (1949, 1950, 1968 & 2004), Campbell presents the stages that the hero must undergo in his journey. He argues that the standard path of the mythological adventure of the hero is a magnification of the formula represented in the rites of passage: *separation – initiation – return*: which might be named the nuclear unit of the mono-myth (1968: 23).

The hero's journey is then about growth and passage. The journey requires a separation from the comfortable, known world, and an initiation into a new level of awareness, skill, and responsibility, and then a return home. Each stage of the journey must be passed successfully if the initiate is to become a hero. There is no turning back once the hero decides to accept to undergo the journey. At the end of the first part *Hero with a Thousand Faces*, Campbell summarizes his view of the monomyth in the following terms:

"The mythological hero, setting forth from his common day hut or castle, is lured, carried away, or else voluntarily proceeds, to the threshold of adventure. There he encounters a shadow presence that guards the passage. The hero may defeat or conciliate this power and go alive into the kingdom of the dark (brother-battle, dragon-battle; offering charm), or be slain by the opponent and descend in death (dismemberment, crucifixion). Beyond the threshold, the hero journeys through a world of unfamiliar yet strangely intimate forces, some of which severely threaten him (tests), some of which give magical aid (helpers). When he arrives at the nadir of the mythological round, he undergoes a supreme ordeal and gains his reward. The triumph may be represented as the hero's sexual union with the goddess-mother of the world (sacred marriage), his recognition by the father-creator father atonement), his own divination (apotheosis), or again -- if the powers have remained unfriendly to him -- his theft of the boon he came to gain (bride-theft, fire-theft); intrinsically it is an expansion of consciousness and therewith of being (illumination, transfiguration, freedom). The final work is that of return. If the powers have blessed the hero, he now sets forth under their protection

(emissary); if not, he flees and is pursued (transformation flight, obstacle flight). At the return threshold the transcendental powers must remain behind; the hero re-emerges from the kingdom of dread (return, resurrection). The boon that he brings restores the world (elixir)" (2004: 227-228).

Vogler (1999: 1) states in the foreword for *Myth and the Movies* by Stuart Voytilla, "The Hero's Journey was his all-embracing metaphor for the deep inner journey of transformation that heroes in every time and place seem to share, a path that leads them through great movements of separation, descent, ordeal, and return". Later in his *A Practical Guide to Joseph Campbell's The Hero with a Thousand Faces* (1985), Vogler reformulates Campbell's concept of the hero's journey in the twelve stages that compose the journey. The stages are arranged chronologically following the basic pattern of separation (departure) – initiation – return as conceptualized by Campbell. These twelve stages are: the Ordinary World, the Call of Adventure, Refusal to the Call, Meeting with the Mentor, Crossing the Threshold, Test, Allies and Enemies, Approach to the Inmost Cave, The Ordeal, The Reward, The Road Back, the Resurrection, Return with Elixir. Following Campbell's concept of separation (departure) – initiation – return, Vogler (1985: 7) summarizes the whole stages into three stages of journey of Ordinary World – Special World – Ordinary World.

a. Ordinary World

This is the first step of hero's journey in which he or she is introduced with his ordinary life before the true journey begins. In this stage there are hints of the coming situation that the hero must deal as the reason of his journey. There are usually events and conditions by which the hero is frustrated to put in dilemmatic

situation. All background of environment, heredity, and personal history of the hero are among the factors in this stage that will lead the hero to undergo the coming journey. Concerning this stage Vogler states:

The Ordinary World allows us to get to know the Hero and identify with him before the Journey begins. Since the audience/reader usually experiences the Journey through the Hero's eyes, we must be able to relate to him. The Ordinary World gives us the opportunity to identify with the Hero's drives, urges, and problems, while showing unique characteristics and flaws that make him three-dimensional. The Hero's Inner and Outer Problems may be established, although these can change depending upon the demands of the Journey (1999: 2).

The Ordinary World is also employed to contrast the Ordinary and Special worlds. The ordinary World is the Hero's home, the safe haven upon which the Special World and the Journey's outcome must be compared. Areas of contrast may include the Special World's physical and emotional characteristics, its rules and inhabitants, as well as the Hero's actions and growth while travelling through this Special World (Vogler, 1999: 2-3).

b. The Call of Adventure

The Call of Adventure is the first stage of the mythological journey. It signifies that destiny has summoned the hero and transferred his spiritual center of gravity from within the pale of his society to a zone unknown. Furthermore, this fateful region of both treasure and danger may be variously represented: as a distant land a forest, a kingdom underground, the waves, or above the sky, a secret island, lofty mountaintop, or profound dream state; but it is always a place of strangely fluid and polymorphous beings, unimaginable torments, superhuman deeds, and impossible delight (Campbell, 2004: 58).

The hero's motifs and causes to answer the Call and carry the adventure may vary as well as the ways he begins the journey may manifest in various deeds as Campbell states:

"The hero can go forth of his own volition to accomplish the adventure, as did Theseus when he arrived in his father's city, Athens, and heard the horrible history of the Minotaur; or he may be carried or sent abroad by some benign or malignant agent as was Odysseus, driven about the Mediterranean by the winds of the angered god, Poseidon. The adventure may begin as a mere blunder ... or still again, one may be only casually strolling when some passing phenomenon catches the wandering eye and lures one away from the frequented paths of man. Examples might be multiplied, and infinitum, from every corner of the world" (2004: 58).

The Call of Adventure sets the story moving by disrupting the comfort of the Hero's Ordinary World, presenting a challenge or quest that must be undertaken and throws the Ordinary World off balance, and establishes the stakes involved if the challenge is rejected (Vogler, 1999: 3). In other word, the Call of Adventure is the point in a hero's life when he/she is first given notice that everything is going to change, whether he/she knows it or not.

c. Refusal to The Call

It happens when the call is given the future hero refuses to heed it. This may result from a sense of duty or obligation, fear, insecurity, a sense of inadequacy, or any of a range of reasons that work to hold the hero in his or her current circumstances. The hero's rejection to the Call of Journey may result from fears and insecurities that have surfaced from the Call of Adventure, he is not willing to make changes, preferring the safe haven of the Ordinary World (Vogler, 1999:3).

The hero's refusal to the Call has its consequences. He may lose his potential and special power as a future hero. Instead of accepting his destiny, he/she is now trapped in the "convenience of the Ordinary World". The promise of the Call seems to the hero as foreshadow of frightening future. Campbell explains how the Refusal to the Call may affect the hero and the course of the mission:

"Refusal of the summons converts the adventure into its negative. Walled in boredom, hard work, or 'culture,' the subject loses the power of significant affirmative action and becomes a victim to be saved. His flowering world becomes a wasteland of dry stones and his life feels meaningless - even though, like King Minos, he may through titanic effort succeed in building an empire or renown. Whatever house he builds, it will be a house of death: a labyrinth of cyclopean walls to hide from him his minotaur. All he can do is create new problems for himself and await the gradual approach of his disintegration." (2004: 59)

The myths and folk tales of the whole world make clear that the refusal is essentially a refusal to give up what one takes to be one's own interest. The future is regarded not in terms of an unremitting series of ideals, virtues, goals, and advantages were to be fixed and made secure (Campbell, 2004:60).

d. Meeting with the Mentor

This stage is the last stage of the separation and the hero is prepared to enter the Special World, the world of the Journey. Mentor (or sometimes called wise old man, protective figure or helper) is important element in heroic narrative. He or she plays the figure who provides the adventurer with amulet against the dragon forces he is about to pass (Campbell, 2004: 69). The hero meets the Mentor to gain confidence, insight, advice, training, or magical gifts to overcome the initial fears and face the threshold of the adventure. A Hero may not wish to

rush into a Special World blindly and, therefore, seeks the experience and wisdom of someone who has been there before, and precisely, this Mentor has survived to provide the essential lessons and training needed to better face the Journey's Tests and Ordeals (Vogler, 1999:3).

Seen from psychological aspect, the Mentor is the power of the wisdom residing in the hero's unconscious and needed to lead him to the right path. Marie-Luise von Franz in her book *Archetypal Patterns in Fairy Tales Studies in Jungian Psychology* (1997: 30) states that the Mentor (the wise old man) is the wisdom of the unconscious, the archetype of the spirit, which gives that undirected *élan vital* of the young hero the life drive in the unconscious an opportunity to move in the right direction, toward where it could help to correct some wrong things in collective consciousness.

It is the Mentor's duty to convince the Hero to carry out the journey and fulfill his destiny. He or she will lead the hero to leave the Ordinary World and enter the Special World where the hero is destined to defeat the evil power and to restore the peace. Campbell explains the role of the Mentor for the development of the hero in the following quotation:

What such a figure [the old crone or old man] represents is the benign, protecting power of destiny. The fantasy is a reassurance – a promise that the peace of Paradise, which was known first with the mother womb, is not to be lost; that it supports the present and stands in the future as well as in the past (is omega as well as alpha); that though omnipotence may seem to be endangered by the threshold passages and life awakenings, protective power is always and ever present within the sanctuary of the heart and even immanent within, or just behind, the unfamiliar features of the world. One has only to know and trust, and the ageless guardians will appear. Having responded to his own call, and continuing to follow courageously as the consequences unfold, the hero finds all the forces of the unconscious at his side (2004: 71-72).

The supernatural aids that usually appear in the fairy tales may in the form of fairy godmother, Mother Nature, wise old men, the Virgin, or even in the form of magical beasts. The supernatural helpers are sometimes appear in the masculine form such as little fellow of the wood, some wizard, hermit, shepherd, or smith, to supply the amulets and advice that the hero will require.

e. The Crossing of the First Threshold

This is the point where the hero actually crosses into the world of adventure, leaving the known limits of his or her ordinary world and venturing into an unknown and dangerous realm where the rules and limits are not known. The hero is now ready to enter the second stage of the journey, the initiation or the Special World.

Crossing the Threshold signifies that the Hero has finally committed to the Journey. He is prepared to cross the gateway that separates the Ordinary World from the Special World, the world of the unknown as Campbell puts it, "The adventure is always and everywhere a passage beyond the veil of the known into the unknown; the powers that watch at the boundary are dangerous; to deal with them is risky; yet for anyone with competence and courage the danger fades" (2004: 82).

The Crossing may require more than accepting one's fears, a map, or a swift kick in the rear from a Mentor. The Hero must confront an event that forces him to commit to entering the Special World, from which there is no turning back. With the aids and guidance now provided by the Mentor, the hero manifests

himself as a special figure, standing tall among his fellowmen in his Ordinary world:

"With the personifications of his destiny to guide and aid him, the hero goes forward in his adventure until he comes to the "threshold guardian" at the entrance to the zone of magnified power such custodians bound the world in four directions - also up and down -standing for the limits of the hero's present sphere, or life horizon. Beyond them is darkness, the unknown and danger; just as beyond the parental watch is danger to the infant and beyond the protection of his society danger to the members of the tribe. The usual person is more than content, he is even proud, to remain within the indicated bounds, and popular belief gives him every reason to fear so much as the first step into the unexplored" (Campbell, 2004: 78).

f. Test, Allies and Enemies

At this stage, the hero comes at last to a dangerous place in the Special World, often deep underground, in the wood, under the sea, or in an enchanted castle, where the object of the quest or is hidden. Also at this stage the hero may find allies and experience the first encounter with the Dark Power and enemies. The hero and the newfound allies now prepare for the major challenge in the Special World. In many myths the hero has to descend into hell to retrieve a loved one, or into a cave to fight a dragon and gain a treasure. Vogler explain this stage as follows:

Whether entering the imaginary world of a future society or the emotional realm of romantic love, the Test Stage is our first look at the Special World and how its conditions and inhabitants contrast with the Hero's Ordinary World. The Hero needs to find out who can be trusted. Allies are earned, a Sidekick may join up, or an entire Hero Team forged. Enemies and Villains are encountered. A Rival to the Hero's goal may reveal himself (1999: 4).

This stage can be viewed as the first true test for the Hero's skill and power, or perhaps seek further training from the Mentor, since he must prepare

himself for the greater Ordeals yet to come. This Initiation into the Special World also Tests the Hero's commitment to the Journey, and questions whether he can succeed.

g. Approach to the Inmost Cave

This stage is also referred as "the belly of the whale" which represents the final separation from the hero's known world and self. It is sometimes described as the person's lowest point, but it is actually the point when the person is or transitioning between worlds and selves. This is the point of greatest crisis of the hero's self-recognition that sometimes, because of the severe tests he encountered at the previous stage, the hero seems to be hopeless, or even dead. However, the hero is undergoing a transformation to be stronger and ready for the bigger test, the Ordeal as what Campbell states:

The idea that the passage of the magical threshold is a transit into a sphere of rebirth is symbolized in the worldwide womb image of the belly of the whale. The hero, instead of conquering or conciliating the power of the threshold, is swallowed into the unknown and would appear to have died (2004: 83)

The hero at this stage experiences the first process of transformation, since this stage signifies the first step of initiation of Campbell's formula of hero's journey. The hero is swallowed by perils of the threshold and then reborn as a new individual ready for bigger challenges as Campbell refers this stage as "the belly of the whale". The idea that the passage of the magical threshold is a transit into a sphere of rebirth is symbolized in the worldwide womb image of the belly of the whale. The hero, instead of conquering or conciliating the power of the threshold, is swallowed into the unknown and would appear to have died (2004: 90).

The hero of course survives the threshold and defeats its guardians. The enemies, the guardians of the threshold pose not only physical tests for the hero, but also psychological challenges. Those are the tests helping the hero to transform and purify himself, or in Campbell's term, to commit "self-annihilation":

This popular motif gives emphasis to the lesson that the passage of the threshold is a form of self-annihilation. . . . [I]nstead of passing outward, beyond the confines of the visible world, the hero goes inward, to be born again. The disappearance corresponds to the passing of a worshiper into a temple — where he is to be quickened by the recollection of who and what he is, namely dust and ashes unless immortal. The temple interior, the belly of the whale, and the heavenly land beyond, above, and below the confines of the world, are one and the same. That is why the approaches and entrances to temples are flanked and defended by colossal gargoyles: dragons, lions, devil-slayers with drawn swords, resentful dwarfs, winged bulls. These are the threshold guardians to ward away all incapable of encountering the higher silences within. . . . They illustrate the fact that the devotee at the moment of entry into a temple undergoes a metamorphosis. His secular character remains without; he sheds it, as a snake its slough. Once inside he may be said to have died to time and returned to the World Womb, the World Navel, the Earthly Paradise. . . . Allegorically, then, the passage into a temple and the hero-dive through the jaws of the whale are identical adventures, both denoting in picture language, the life-centering, life-renewing act. (2004: 91-92)

h. The Ordeal

The Ordeal may be in the form of dangerous physical test or a deep inner crisis that the Hero must encounter in order to survive, or for the world in which the Hero lives to continue to exist. The Hero must face his greatest fear, sometime in the form of a deadly foe, and the Hero must draw upon all of his skills and power gained on the path to the inmost cave, along with covert aids provided by the Mentor, in order to overcome his most difficult challenge. Campbell describes this stage as:

Once having traversed the threshold, the hero moves in a dream landscape of curiously fluid, ambiguous forms, where he must survive a succession of trials.... The hero is covertly aided by the advice, amulets, and secret agents of the supernatural helper whom he met before his entrance into this region. Or it may be that he here discovers for the first time that there is a benign power everywhere supporting him in his superhuman passage (2004: 89)

At this stage the Hero engages the central life-or-death crisis, during which he faces his greatest fear, confronts this most difficult challenge, and experiences “death” (Vogler, 1999: 4). It is only this form of “death” the Hero can be reborn, experiencing a metaphorical resurrection that somehow grants him greater power or insight necessary in order to fulfill his destiny or reach his journey's end. This is the critical point of the Hero's story and where everything he has is put on stake. He must succeed, because if he fails, he will either perish or the life as he knows it will never be the same again. Though the Ordeal presents critical point of the Hero's journey, it is not the final test. In fact, it is the beginning of more complicated tests to come, as Campbell puts it:

The ordeal is a deepening of the problem of the first threshold and the question is still in balance: Can the ego put itself to death? For many-headed is this surrounding Hydra; one head cut off, two more appear — unless the right caustic is applied to the mutilated stump. The original departure into the land of trials represented only the beginning of the long and really perilous path of initiatory conquests and moments of illumination. Dragons have now to be slain and surprising barriers passed — again, again, and again. Meanwhile there will be a multitude of preliminary victories, unretainable ecstasies, and momentary glimpses of the wonderful land (2004: 109)

This stage is commonly presented as the hero enters the core of the Special World. The utmost danger, the greatest fear, the darkest power are all present to test the hero's capability and capacity as a hero. This stage is the individual showdown between the hero and the ultimate villain. Victory is gained and dark

power is defeated. The defeat of the ultimate dark power gives rise to the new state of life. That is why this stage signifies the most crucial step in the hero's entire journey. If the hero is defeated, the fate of the entire people is at stake. However, victory will justify the quality of the hero and the rights to take his reward.

i. The Reward

After eliminating the villain, surviving death and finally overcoming his greatest personal challenge, the Hero is eventually transformed into a new state, emerging from battle as a stronger person and often with a prize. According to Vogler the Reward may come in many forms: an object of great importance or power, a secret, greater knowledge or insight, or even reconciliation with a loved one or ally (1999: 5). Whatever the treasure, it may provide the hero with everything he needs in his return to the Ordinary World. There might be celebration, but the Hero must quickly prepare for the last leg of his journey.

The Reward is the achievement of the goal of the quest. Campbell calls this reward the ultimate boon. It is exactly the very reason of the hero's journey. Viewed as in a sequence, all the previous steps serve to prepare and purify the person for this step, since in many myths the boon is something transcendent like the elixir of life itself, or a plant that supplies immortality, or the Holy Grail. In Campbell's words the mythical Rewards are "the miraculous energy of the thunderbolts of Zeus, Yahweh, and the Supreme Buddha, the fertility of the rain of Viracocha, the virtue announced by the bell rung in the Mass at the

consecration, and the light of the ultimate illumination of the saint and sage”(2004: 168).

j. The Road Back

With the defeat of the villain and the taking of the reward, the Hero is not completely out of danger yet. In fact, there might be more intense events at this stage as the hero is pursued by the vengeful forces from whom he has stolen the elixir or the treasure. However, the Hero must return to the Ordinary World, and at this point the decisive threshold between the Special World and Ordinary World must be crossed once again. Vogler describes this stage as follows:

The Hero must finally recommit to completing the Journey and accept the Road Back to the Ordinary World. A Hero's success in the Special World may make it difficult to return. Like Crossing the Threshold, The Road Back, needs an event that will push the Hero through the Threshold, back into the Ordinary World. The Event should re-establish the Central Dramatic Question, pushing the Hero to action and heightening the stakes. Like any strong turning point, the action initiating the Road Back could change the direction of the story (1999: 5).

The Hero's return to the Ordinary World has another function; to give to his people the reward of his journey, so that the magic of the Special World would bless the Ordinary World. Concerning this stage Campbell states, “The full round, the norm of the monomyth, requires that the hero shall now begin the labor of bringing the runes of wisdom, the Golden Fleece, or his sleeping princess, back into the kingdom of humanity, where the boon may redound to the renewing of the community, the nation, the planet or the ten thousand worlds” (2004: 192). However, as it is found in many myths and narratives, many heroes refuse to return to the Ordinary World as what Campbell states:

But the responsibility has been frequently refused. Even the Buddha, after his triumph, doubted whether the message of realization could be communicated, and saints are reported to have passed away while in the supernal ecstasy. Numerous indeed are the heroes fabled to have taken up residence forever in the blessed isle of the unaging Goddess of Immortal Being (2004: 192).

k. The Resurrection

This stage presents the climax of the story where the hero is severely tested once more on the threshold of home. He or she is purified by a last sacrifice, another moment of death and rebirth, but on a higher and more complete level. By the hero's action, the polarities that were in conflict at the beginning are finally resolved. This final life-and-death Ordeal shows that the Hero has maintained and can apply all that he has brought back to the Ordinary World. By the Resurrection the Hero is reborn or transformed with the attributes of his Ordinary self in addition to the lessons and insights from the characters that he has met along the road. Vogler describes this stage in details in the following sentences:

The Resurrection may be a physical Ordeal, or final showdown between Hero and Shadow; however, the Ticking Clock of the Road Back has been set. This battle is for much more than the Hero's life. Other lives, or an entire world may be at stake and the Hero must now prove that he has achieved Heroic Status and willingly accept his sacrifice for the benefit of the Ordinary World. Other Allies may come to the last-minute rescue to lend assistance, but in the end the Hero must rise to the sacrifice at hand (1999: 5-6).

l. Return with Elixir

The Return with the Elixir is the final Reward earned on the Hero's Journey. The Resurrection has purified the Hero, while the Reward served as the condition by which the Hero is now qualified and possess the right to be embraced

back into the Ordinary World. Now it is the moment for the Hero to share the Elixir of the Journey to the community and to the world. The Elixir is an important element of any hero's journey stories. It functions not only as the reward for the Hero as he has undergone the journey, but also as element needed to bring the balance back in the Ordinary World:

The true Hero returns with an Elixir to share with others or heal a wounded land. The Elixir can be a great treasure or magic potion. It could be love, wisdom, or simply the experience of surviving the Special World. The Hero may show the benefit of the Elixir, using it to heal a physical or emotional wound, or accomplish tasks that had been feared in the Ordinary World. The Elixir may bring closure to the Journey and restore balance to the Ordinary World (Vogler, 1999: 6).

In most tales, the Return with the Elixir completes the cycle of this particular Journey. Story lines have been resolved, balance has been restored to the ordinary World, and the Hero may now embark on a new life, forever influenced by the Journey traveled.

G. Grimm Brothers and Grimm's Fairy Tales

Jacob and Wilhelm Grimm were the oldest in a family of five brothers and one sister. Jacob Ludwig Carl Grimm was born January 4th, 1785 in Hanau, Germany and his younger brother Wilhelm Carl Grimm was born a year later on February 24th, 1786. Their father, Philipp Wilhelm, a lawyer, was town clerk in Hanau and later justiciary in Steinau. The father's death in 1796 brought social hardships to the family and the death of the mother in 1808 left 23-year-old Jacob with the responsibility of four brothers and one sister.

After attending the high school in Kassel, the brothers followed their father's footsteps and studied law at the University of Marburg (1802–06) with the intention of entering civil service. The Marburg time proved to be important for the brothers' future since here they met two figures who would be influential on their career. The first was Clemens Brentano who awakened in them a love of folk poetry, and the second was Friedrich Karl von Savigny, cofounder of the historical school of jurisprudence, who taught them a method of antiquarian investigation that formed the real basis of all their later work. Others, too, strongly influenced the Grimms, particularly the philosopher Johann Gottfried Herder (1744–1803), with his ideas on folk poetry.

In 1805 Jacob accompanied Savigny to Paris to do research on legal manuscripts of the Middle Ages; the following year he became secretary to the war office in Kassel. After the French entered in 1806, Jacob became private librarian to King Jérôme of Westphalia in 1808 and a year later *auditeur* of the Conseil d'État but returned to Hessian service in 1813 after Napoleon's defeat. Meantime, Wilhelm had become secretary at the Elector's library in Kassel (1814), and Jacob joined him there in 1816.

By that time the brothers had given up thoughts of a legal career in favour of purely literary research. In the years to follow they lived humbly and worked steadily, laying the foundations for their lifelong interests. They first collected folk songs and tales for their friends Achim von Arnim and Brentano, who had collaborated on an influential collection of folk lyrics in 1805, and the brothers examined in some critical essays the essential difference between folk literature

and other writing. To them, folk poetry was the only true poetry, expressing the eternal joys and sorrows, the hopes and fears of mankind.

Encouraged by Arnim, they published their collected tales as the *Kinder- und Hausmärchen* (commonly known as *Grimms' Fairy Tales*) 1812, implying in the title that the stories were meant for adults and children alike. The first volume of the collection contained 86 numbered folktales. Volume two of *Kinder- und Hausmärchen* appeared in print, pre-dated 1815, adding 70 stories to the previous collection. There were six additional editions during the Grimms' lifetime. In its final version it contains 200 numbered stories plus 10 "Children's Legends." Most of the 200 stories of this collection were taken from oral sources, though a few were from printed sources. From the beginning the collection has enjoyed wide distribution in Germany and eventually in all parts of the globe (there are now translations in 70 languages).

The *Kinder- und Hausmärchen* was followed by a collection of historical and local legends of Germany, *Deutsche Sagen* (1816–18), which never gained wide popular appeal, though it influenced both literature and the study of the folk narrative. The brothers then published (in 1826) a translation of Thomas Crofton Croker's *Fairy Legends and Traditions of the South of Ireland*, prefacing the edition with a lengthy introduction of their own on fairy lore. At the same time, the Grimms gave their attention to the written documents of early literature, bringing out new editions of ancient texts, from both the Germanic and other languages. Wilhelm's outstanding contribution was *Die deutsche Heldensage* ("The German Heroic Tale"), a collection of themes and names from heroic

legends mentioned in literature and art from the 6th to the 16th centuries, together with essays on the art of the saga.

While collaborating on these subjects for two decades (1806–26), Jacob also turned to the study of philology with an extensive work on grammar, the *Deutsche Grammatik* (1819–37). He extended his investigations into the Germanic folk-culture with a study of ancient law practices and beliefs published as *Deutsche Rechtsaltertümer* (1828), providing systematic source material but excluding actual laws. In 1819 Jacob and Wilhelm Grimm received honorary doctorates from the University of Marburg. In 1829 the Grimms were given positions at the University of Göttingen as librarians and professors. Wilhelm Grimm died December 16th, 1859, at the age of 73. Four years later on September 20th, 1863 Jacob Grimm died at the age of 78.

H. Review of Previous Studies

There is a *sarjana* degree thesis which has similar object of study to this research. The thesis is from State University of Yogyakarta written by Anandayu Suri Ardini (06211141003), an English Department student, entitled “*The Revelation of Deconstruction on Conventional Images: A Study of Rowling’s Children’s Book The Tales of Beedle The Bard*” (2011). Ardini’s thesis focuses on revealing the conventional images that have been deconstructed in *The Tales of Beedle the Bard* by J.K Rowling and uncovering the methods of deconstruction employed by the writer. Derrida’s deconstruction is the basis of analysis

employed in this research. This research uses qualitative approach. Content analysis is used as the technique of analysis of the short stories.

There is also research conducted by María Alcantud Díaz from University of Valencia entitled *Violence in the Brothers Grimm's Fairy Tales: A Corpus-Based Approach*. Her research deals with corpus-based study on the presence of violence in a selection of eight fairy tales by the Grimm's Brothers by looking at the terms which can be said to relate to the semantic field of violence. The study initially involved the analysis of frequencies of the lexical units in the Brothers' Grimm corpus and, secondly, a comparison of the results obtained in the frequency test to two reference corpora: the British National Corpus and the Cobuild Concordancer.

The other research having the similar topic to this research is a research conducted by Jonathan Gottschall from St. Lawrence University, Canton entitled *The Heroine with a Thousand Faces: Universal Trends in the Characterization of Female Folk Tale Protagonist*. His research is based on a quantitative content analysis of folk tales from 48 culture areas around the world, represents the first systematic attempt to identify and explain cross-cultural trends in the characterization of heroines.

Although the previous studies use fairy tales as the object of research, the fairy tales used in this research are different from those in the previous studies. Moreover, the theory employed in this research is also different from those previous studies. The findings from those previous researches are different focuses from this research. This research focuses on revealing the archetypes of

hero and hero's journey in Grimm's fairy tales. The theory of archetypes from Jung and the theory of archetypes of hero and hero's journey from Campbell are used to be able to reveal the research questions. Other difference is that this research uses five Grimm's fairy tales which are classical fairy tales and that are different from Grimm's fairy tales used in previous research.

I. Conceptual Framework

This research employs mythical and archetypal approaches to reveal the archetypes of hero and hero's journey presented in Grimm's fairy tales. Carl G. Jung's conception of archetypes is used as the basic theoretical understanding to the topic of the research. The theories on the archetypes of hero and hero's journey are mainly derived from Joseph Campbell's book *Hero with Thousand Faces* (1949, 1952, 1968 & 2004) in which he traces the presentation of heroes and their journey in wide-range of narratives around the world. The archetypal characteristics of hero are mainly based on Hourihan's *Deconstructing the Hero*(2005), Marie-Luise von Franz's *Archetypal Patterns in Fairy Tales* (1997) and Joseph Campbell's book *Hero with Thousand Faces* (1949, 1952, 1968 & 2004).

Meanwhile, for the archetypes of hero's journey the researcher uses Christopher Vogler's elaboration on Campbell's theory of hero's journey in which he conveys twelve stages of hero's journey. Those concepts and theories are used to answer the research questions proposed previously in Chapter I

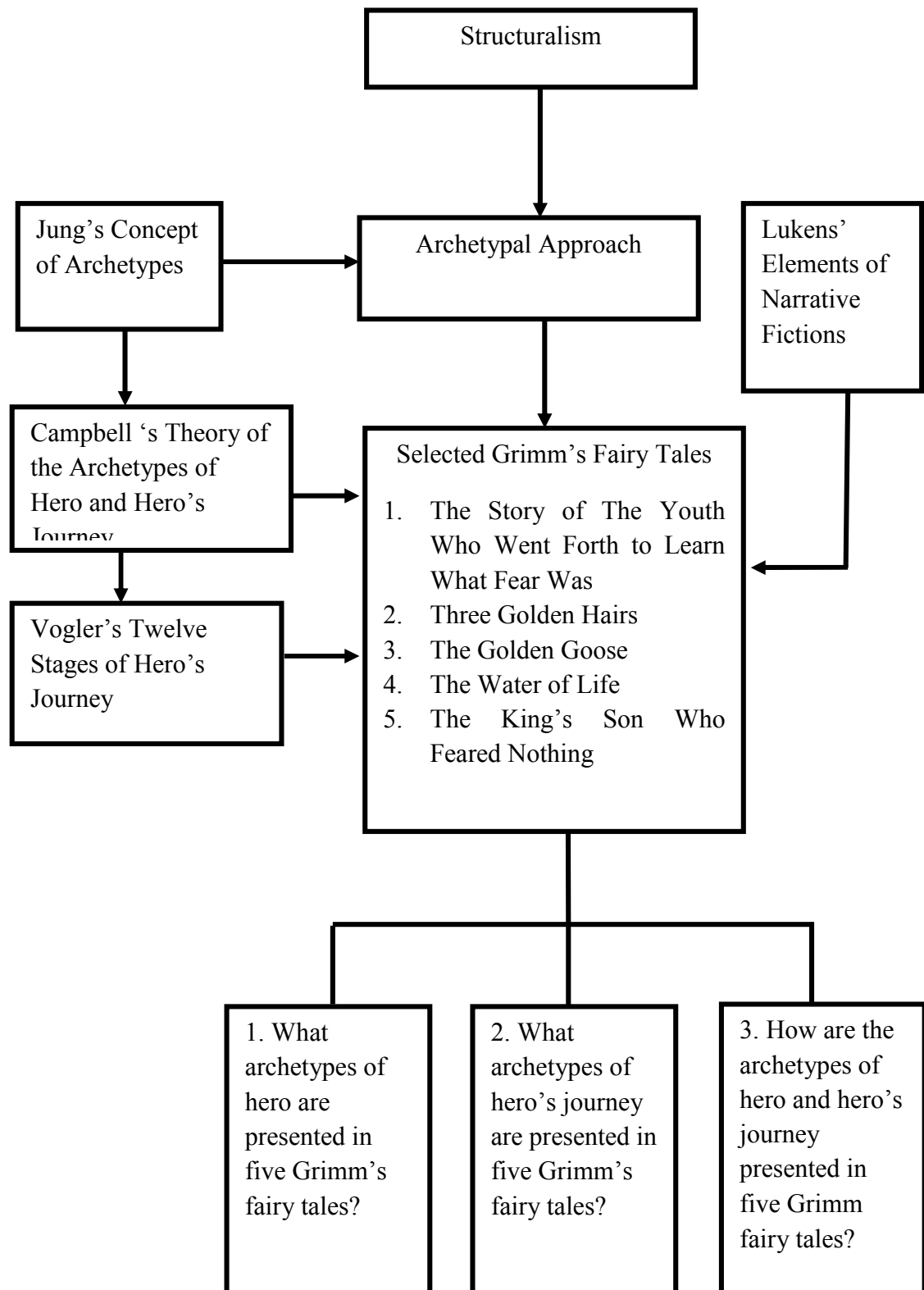


Figure 1. Framework of Thinking

CHAPTER III

RESEARCH METHOD

A. The Research Design

The research employs qualitative research design as the main data of this research are words, phrases, sentences, clauses, discourses and expressions taken from five Grimm's fairy tales. As the objects of this research are fairy tales. This research also employs content analysis as the technique of analysis. Stone (in Krippendorff, 2004: 11) states that content analysis is a kind of research that concerns more on the characteristic and message in the text as a unity.

According to Vanderstoep and Johnston (2009:7), qualitative research produces a narrative or textual description of the phenomena under study. The findings of qualitative research will not be in the form of statistic (quantitative). The methods of this study solve an actual problem by collecting, classifying, analysing, and interpreting data. The researcher only describes or explains the phenomena found in the objects of study without manipulating the data. The data are used to identify the phenomena of archetypes of hero and hero's journey in the five Grimms' fairy tales.

B. The Main Sources of Data

The main sources of the data are the five fairy tales taken from the book entitled *The Complete Grimm's Fairy Tales* by Grimm's brothers published in 1972. The five fairy tales used in this research are "The Story of the Youth Who

Went Forth to Learn What Fear Was”, “The Devil with the Three Golden Hairs”, “The Golden Goose”, “The Water of Life” and “The King’s Son Who Feared Nothing”. The researcher read and scrutinized the text comprehensively to find the data for this research which are in the form of words, phrases, sentences, paragraph, and discourses related to the topic of archetypes of hero and hero’s journey.

The main theory used in this research is the theory of archetype by Carl Jung. Information about the theory of archetype, the theory of the archetypes of hero and hero’s journey and the fairy tales from other books, articles, journals and websites from the internet are also employed to get more information related to the topic being discussed in this research.

C. Research Instrument

The primary instrument of this research is the researcher herself. According to Lincoln and Guba (in Vanderstoep and Johnston, 2009: 188) the best instrument for qualitative naturalistic inquiry is the human, for human instruments are shaped by experience. As the primary instrument of this research, the researcher read the stories, collected the data, categorized the data, and analyzed the data taken from five Grimm’s fairy tales by herself. Finally the researcher presented the findings of the research.

D. Data Collecting Technique

To be able to get the detail information and data relevant to the research questions the researcher used the close reading technique by reading the stories carefully more than once. Then she collected the data relevant to the research questions by making notes.

The process of data collecting technique consists of five steps, namely careful and comprehensive reading, note-taking, data interpreting, describing the data and categorizing. First the writer read five fairy tales from *The Complete Grimm's Fairy Tales* written by Grimms brothers. Second, she reread the tales more carefully several times to get the detail information related to the topic being discussed in this research. Meanwhile, notes were taken as the objects of the research to be analysed. While doing data interpretation the researcher also did another careful reading. Then the data collected were described further. Finally the data were categorized into categories related to the topic being discussed in the research.

During the data recording, the researcher made use of data sheet table with the aim to help the researcher to systematically classify and analyse the data gained. The data sheets are presented in the table below.

Table 2. The Archetypes of Hero Found in Fairy Tale 1, Fairy Tale 2, Fairy Tale 3, Fairy Tale 4, and Fairy Tale 5

No	Category	Fairy Tale	Page	Quotation	Description	The Method The Archetypes Presented
1.	Innocent	Fairy Tale 1	30	“Who is there?” cried he, but the figure made no reply, and did not move or stir. “Give an answer,” cried the boy, “or take yourself off, you have no business here at night.”	When the hero sees a ghost in the tower he asks innocence questions instead of being scared.	By Speech

Table 3. The Archetypes of Hero’s Journey Found in Fairy Tale 1, Fairy Tale 2, Fairy Tale 3, Fairy Tale 4, And Fairy Tale 5

No	Category	Fairy Tale	Page	Quotation	Description	The Method The Archetypes Presented
1.	The Ordinary World	Fairy Tale 1	29	A certain father had two sons, the elder of whom was smart and sensible, and could do everything, but the younger was stupid and could neither learn nor understand anything, and when people saw him they said: “There’s a fellow	The hero is described as the younger lad of two brothers. His environment, heredity and his special feature as a hero is described in this stage.	Plot – Introduction

				who will give his father some trouble!” When anything had to be done, it was always the elder who was forced to do it; ...	The hero lives in the Ordinary World, where he lives with his father and his older brother.	Setting of Time and Place
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E. Data Analysis

The researcher tries to reveal the archetypes of hero and hero’s journey and to uncover the way how the archetypes of hero and hero’s journey are presented in the stories through the five fairy tales used as objects of research; “The Story of the Youth Who Went Forth to Learn What Fear Was”, “The Devil with the Three Golden Hairs”, “The Golden Goose”, “The Water of Life” and “The King’s Son Who Feared Nothing”.

According to Moleong (2002: 103) data analysis is a process of systematically organizing and arranging data into patterns, categories, and has units in order to find a theme and to formulate a hypothesis as the data suggest. The steps to collect and analyse the data are as follows.

1. reading, rereading and scrutinizing five Grimm’s fairy tales,
2. taking notes and put it into data sheets of words, phrases, clauses, sentences, discourses and expressions related to the topic of hero and hero’s journey,
3. identifying and selecting the relevant data based on the research questions,
4. categorizing the relevant data,
5. analysing and interpreting the data, and
6. applying the measure of trustworthiness of the relevant data by triangulation.

Miles and Hubberman (1994: 10) state that a content analysis requires a systemic step. In this research, the systemic step is also employed. First, all data in the source were included. Then, those data were reduced to the data that relevant to the topic being discussed in this research. Next, those relevant data were displayed in the data sheet. The researcher categorized those data into several groups based on the theory. Finally, after being displayed, those data were verified and conclusions were drawn.

F. Validity and Trustworthiness

Moleong (2001:173) states that there are several criteria in order to check the validity and reliability of the research data which are credibility, dependability, transferability, and conformability. Therefore, to make sure the quality of the findings, every research must employ a technique called triangulation to improve the data trustworthiness. The aspects of triangulation technique are the sources, methods, researchers, theories and member checking. To apply the technique of triangulation, the researcher asks her friends who learn the same major as hers or those who have similar topic in their research to triangulate the data. The researcher also consulted the data to her consultants, Dr. Widyastuti Purbani, M.A. and Rachmat Nurcahyo, M.A.

G. Analytical Construct

Table 4. The Analytical Construct of The Archetypes of Hero

No.	Category	Description
1.	Innocent	<ul style="list-style-type: none"> - Male or female (but mostly male) - An inexperienced young man - Heroine usually finds her prince or mate
2.	Special Environment of Birth	<ul style="list-style-type: none"> - Lowly birth, generally born in poor family - Secretly have special powers or a high birthright he is unaware of
3.	Single-parented hero	<ul style="list-style-type: none"> - The parents are often dead, absent, or uncaring - Generally live with either of the parents
4.	Noble-hearted Hero	<ul style="list-style-type: none"> - Judged by the things he does and the way he reacts and relates to people - His deeds must be marked by a nobility of purpose - Must be willing to risk his life for his ideals

Table 5. The Analytical Construct of The Archetypes of Hero's Journey

No.	Category	Description
1.	Ordinary World	<ul style="list-style-type: none"> - The hero is introduced - The hero is shown against a background of environment, heredity, and personal history - The Hero's home, safe place
2.	The Call to Adventure	<ul style="list-style-type: none"> - First stage of the mythological journey - Signifies that destiny has summoned the hero
3.	Refusal of The Call	<ul style="list-style-type: none"> - The hero refuses the heed to call - Causes: fears, insecurities, not willing to make a change.
4.	Meeting with the Mentor	<ul style="list-style-type: none"> - Mentor: wise old man, protective figure or helper - Mentor: gives confidence, insight, advice, training, or magical gifts. Lead him to the

		right path
5.	The Crossing of the First Threshold	<ul style="list-style-type: none"> - Crosses into the world of adventure (second stage) - Signifies that the Hero has finally committed to the Journey
6.	Test, Allies and Enemies	<ul style="list-style-type: none"> - A dangerous place in the Special World: deep underground, in the wood, under the sea, or in an enchanted castle, where the object of the quest or is hidden - The hero may find allies and experience
7.	Approach to the Inmost Cave	<ul style="list-style-type: none"> - Also known as “the belly of the whale” - The final separation from the hero's known world and self.
8.	The Ordeal	<ul style="list-style-type: none"> - Forms: dangerous physical test or a deep inner crisis - The central life-or-death crisis, he faces his greatest fear, confronts his most difficult challenge, and experiences “death”
9.	The Reward	<ul style="list-style-type: none"> - Forms: an object of great importance or power, a secret, greater knowledge or insight, or even reconciliation with a loved one or ally
10.	The Road Back	<ul style="list-style-type: none"> - Return to Ordinary World - Might be more intense events by the vengeful enemies
11.	The Resurrection	<ul style="list-style-type: none"> - The climax of the story - He or she is purified by a last sacrifice, another moment of death and rebirth, but on a higher and more complete level
12.	Return with Elixir	<ul style="list-style-type: none"> - The Hero has been resurrected, purified and has earned the right to be accepted back into the Ordinary World - Bring the balance back in the Ordinary World

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter is divided into two parts; findings and the discussion of the findings. The first part of the chapter deals with the occurrences of the archetypes of hero and hero's journey in the fairytales under observation and the methods used to reveal those archetypes. Tables are presented to show the elements of both archetypes of hero and hero's journey found in each fairytale. The second part of the chapter will give thorough analysis and interpretation based on the findings.

A. FINDINGS

1. The Archetypes of Hero

The analysis of hero's archetypes is aimed to find out whether or not the fairytales studied in this research employ one or all archetypes of hero proposed by Campbell as discussed in chapter two. Those four archetypes of heroes are innocent hero, special environment of birth, single-parented hero or the absence of the hero's parents, and noble-hearted hero. The findings of the archetypes of hero in five fairy tales under observation are presented in the following table. The tick (✓) indicates the occurrence of the archetypes of hero in each fairytale.

Table 6. The Archetypes of Hero

The Archetypes of Hero	Fairy Tale				
	Fairy Tale	Fairy Tale	Fairy Tale	Fairy Tale	Fairy Tale
	1	2	3	4	5
Innocent Hero	√	√	√	√	√
Special Environment of Birth	√	√	√	√	-
Single- parented Hero	√	-	-	√	-
Noble-hearted Hero	√	√	√	√	√

It can be seen from the table above that the archetypes of hero found in all five Grimm's fairy tales are innocent and noble-hearted hero. The innocent hero is closely related to the fact that most fairytales employ children or teenagers as the heroes of the stories. Meanwhile, noble-hearted according to Campbell is the quality which exists almost in all heroes in various stories and narratives. A hero must do all the bravery and good deeds out of a pure heart. Although some heroes may seem tricky or mean at some point, most of them do all the deeds not for themselves, but for the sake of other people or the society.

Special environment of birth is found in four fairy tales. Special environment of birth signifies the early special quality of heroes. This archetype can be in the form of unusual situation of birth or special qualities possessed by

the heroes at their early age. When the heroes are not born with any peculiarity, this archetype may include the hero's situation of being the youngest of siblings. Many heroes in fairytales are presented as having only a father or a mother, or sometimes not having both. This can be because one or both of the parents die or they leave, or the heroes are raised by other than their biological parents. In the five fairytales employed in this research, only two tales that present the heroes as single-parented, while the rest present the heroes as having both parents.

a. “The Story of the Youth Who Went Forth to Learn What Fear Was”:

The Hero with Innocent Deeds

The tale is about a younger lad of two brothers who cannot understand and feel what fear is. His peculiar qualities can be seen from the beginning of the story when everybody in the neighborhood, including his father and his brother, sees him as a strange fellow. He is completely different from his older brother in the sense that he is unable to perform even trivial tasks a normal man capable of doing those. The following quotation really shows how the young man is indeed peculiar.

A certain father had two sons, the elder of whom was smart and sensible, and could do everything, but the younger was stupid and could neither learn nor understand anything, and when people saw him they said: ‘There’s a fellow who will give his father some trouble!’ When anything had to be done, it was always the elder who was forced to do it; (Grimm, 1972: 29).

Among his peculiar characteristics, his inability to sense and feel fear is the most unique, as well as noticeable. In fact, this quality is what differentiates him from his brother and the folks in the neighborhood. It seems that nothing can

make him frightened. Scary stories or events will not make him even shudder. He is so innocent that he cannot perceive that fear is a normal feeling for all people; he cannot even understand what it means by fear and shudder.

Or when stories were told by the fire at night which made the flesh creep, the listeners sometimes said: "Oh, it makes us shudder!" The younger sat in a corner and listened with the rest of them, and could not imagine what they could mean. "They are always saying: 'It makes me shudder, it makes me shudder!' It does not make me shudder," thought he. "That, too, must be an art of which I understand nothing!" (Grimm, 1972: 29).

Innocence, thus, becomes the hero's most significant identity in this fairy tale. All his actions in the story show how he is really an innocent individual. The way he responds to events he encounters signifies his inability to perceive things rationally. Throughout the story, the hero's actions are based mainly on instinct rather than on reason. Even his choice to learn what and how to shudder surely seems unreasonable to people around him, especially to his father. Instead of learning life skill that will support his life as a man, he decides to learn what fear is and how to shudder, something that he considers "an art". This, of course, concerns his father a lot, but the young man seems determined to pursue what he thinks to be his ultimate goal.

Now it came to pass that his father said to him one day: "Hearken to me, you fellow in the corner there, you are growing tall and strong, and you too must learn something by which you can earn your bread. Look how your brother works, but you do not even earn your salt." "Well, father," he replied, "I am quite willing to learn something— indeed, if it could but be managed, I should like to learn how to shudder. I don't understand that at all yet." The elder brother smiled when he heard that, and thought to himself: "Good God, what a blockhead that brother of mine is! He will never be good for anything as long as he lives! He who wants to be a sickle must bend himself betimes." (Grimm, 1972: 29-30).

Event after event in the story show the hero's innocent quality in responding to situation that for ordinary people will be extremely peculiar. When a sexton tests him by disguising himself in an all-white outfit resembles that of a ghost to frighten him, the young man gives a surprising respond by asking "the ghost" innocent questions such as "Who are you?", "What do you want here?", and uttering threats such as "Give an answer or take yourself off, you have no business here at night" or "Speak if you are an honest fellow, or I will throw you down the steps!". He certainly does not understand what for ordinary people seems to be a ghost. That is why he is not frightened and asks such innocent questions. When his father is terrified to hear that he pushed the sexton down the steps, his explanation is no less innocent.

The father was terrified, and ran thither and scolded the boy. 'What wicked tricks are these?' said he. 'The devil must have put them into your head.' 'Father,' he replied, 'do listen to me. I am quite innocent. He was standing there by night like one intent on doing evil. I did not know who it was, and I entreated him three times either to speak or to go away' (Grimm, 1972: 31).

The next incident that shows the hero's innocence is when a man he meets on the street tries to trick him by telling a made-up story about seven men who are learning to fly. In fact, they are seven hanged man. The man asks the hero to sit down beneath them by the night and thinks that he would be scared to death to see those dead bodies. However, the young man survives, not because of his power of rationalizing events, but because of his innocent perception. This can be clearly seen from the following quotation.

And as the wind knocked the hanged men against each other, and they moved backwards and forwards, he thought to himself: 'If you shiver below by the fire, how those up above must freeze and suffer!' And as he

felt pity for them, he raised the ladder, and climbed up, unbound one of them after the other, and brought down all seven. Then he stoked the fire, blew it, and set them all round it to warm themselves. But they sat there and did not stir, and the fire caught their clothes. So he said: 'Take care, or I will hang you up again.' The dead men, however, did not hear, but were quite silent, and let their rags go on burning. At this he grew angry, and said: 'If you will not take care, I cannot help you, I will not be burnt with you,' and he hung them up again each in his turn. Then he sat down by his fire and fell asleep" (Grimm, 1972: 32).

Then comes the biggest tests for the young man, yet he never loses his innocence. He must survive to stay in a haunted castle for three nights to be granted the King's daughter. Like in the previous tests, the hero survives, this time in a more glorious way. During the first night in the castle, he is visited by various ghosts including two huge black cats that challenge him to play cards. He accepts the challenge and makes them show their paws and then kill them. In this incident, however, the hero shows his planning ability that, in fact, is contrary to his innocent characteristic.

Towards midnight he was about to poke his fire, and as he was blowing it, something cried suddenly from one corner: 'Au, miau! how cold we are!' 'You fools!' cried he, 'what are you crying about? If you are cold, come and take a seat by the fire and warm yourselves.' And when he had said that, two great black cats came with one tremendous leap and sat down on each side of him, and looked savagely at him with their fiery eyes. After a short time, when they had warmed themselves, they said: 'Comrade, shall we have a game of cards?' 'Why not?' he replied, 'but just show me your paws.' Then they stretched out their claws. 'Oh,' said he, 'what long nails you have! Wait, I must first cut them for you.' Thereupon he seized them by the throats, put them on the cutting-board and screwed their feet fast. 'I have looked at your fingers,' said he, 'and my fancy for card-playing has gone,' and he struck them dead and threw them out into the water (Grimm, 1972: 34).

The second and third night go by in relatively similar manner. More scary ghosts come and visit the young man and the man faces them with his innocence. When a ghost of mutilated man appears and takes his seat, the young man

innocently complains and wants his seat back saying, 'That is no part of our bargain, the bench is mine.' He pushes the ghost with all his strength, and seats himself again in his own place. Even when other dead men ghosts come bringing nine dead men's legs and two skulls and set them up to play nine-pins, the young man ask them if he can join the game. He even complains that the balls are not quite round and take skulls and puts them in the lathe and turns them till they are round. 'There, now they will roll better!' said he. 'Hurrah! now we'll have fun!' (Grimm,1972: 36-37).

During the third night he is visited by six men bringing a coffin. He thinks that it is his cousin in the coffin. He opens it and feels the dead body's face. As it is so cold, he warms his own hand and touch the face again. When it is still cold, he does something more innocent in order to warm the dead body that he thinks to be his late cousin.

Then he took him out, and sat down by the fire and laid him on his breast and rubbed his arms that the blood might circulate again. As this also did no good, he thought to himself: 'When two people lie in bed together, they warm each other,' and carried him to the bed, covered him over and lay down by him. After a short time the dead man became warm too, and began to move. Then said the youth, 'See, little cousin, have I not warmed you?'(Grimm, 1972: 37).

Even when he has survived all the tests and the King congratulates him and grants him the princess; his response still signifies his innocence. He is not excited as other people who have done great tasks might be:

Next morning the king came and said: 'Now you must have learnt what shuddering is?' 'No,' he answered; 'what can it be? My dead cousin was here, and a bearded man came and showed me a great deal of money down below, but no

one told me what it was to shudder.’ ‘Then,’ said the king, ‘you have saved the castle, and shall marry my daughter.’ ‘That is all very well,’ said he, ‘but still I do not know what it is to shudder!’ (Grimm, 1972: 38).

The other quality that the hero has in this fairy tale is noble heart. This quality that proves him as hero can be seen in some events in the story. The first event marks the hero’s noble heart is when he has to spend the night under the seven hanged men. As the weather is so cold, he feels pity for them as he thinks that it is colder above there. He takes a ladder and unbound them one by one so that they can warm themselves by the fire.

“If you shiver below by the fire, how those up above must freeze and suffer!” And as he felt pity for them, he raised the ladder, and climbed up, unbound one of them after the other, and brought down all seven. Then he stoked the fire, blew it, and set them all round it to warm themselves. (Grimm, 1972: 32)

Another event that marks the hero’s noble heart is when he has to spend the night in the haunted castle. The first night in the haunted castle when he was about to poke his fire he hears something crying. The sound comes from the cats which are cold so he invites the cats to warm themselves by the fire. As he innocent yet noble hearted, he does not have any suspicion that the cats have bad intention towards him. He helps the cat out of his noble heart and his instinct to help others.

Towards midnight he was about to poke his fire, and as he was blowing it, something cried suddenly from one corner: “Au, miau! How cold we are!” “You fools!” cried he, “what are you crying about? If you are cold, come and take a seat by the fire and warm yourselves.” (Grimm, 1972: 34)

Another event that proves the hero’s noble heart happens on the third night in the haunted castle. When the six tall men brought him a coffin, he thinks that

the dead man inside the coffin is his cousin. Instead of being scared of the dead man in the coffin, the hero feels pity as the dead man's face is cold as ice. The hero helps to warm the dead man as he thinks he is cold. This quotation below shows the hero's noble heart in helping the dead man.

“Wait,” said he, “I will warm you a little,” and went to the fire and warmed his hand and laid it on the dead man's face, but he remained cold. Then he took him out, and sat down by the fire and laid him on his breast and rubbed his arms that the blood might circulate again. As this also did no good, he thought to himself: “When two people lie in bed together, they warm each other,” and carried him to the bed, covered him and lay down by him. After a short time the dead man became warm too, and began to move. (Grimm, 1972: 37)

Like in most myths and tales in which the hero is either has no parents or has one parent, the figure of mother in this is not mentioned from the beginning until the end of the story. The hero is single-parented. The absence of the figure of father or mother, or both, sometimes signifies the hero special situation in his childhood. Being the youngest son in his family is also his special quality that he has as a hero. He is ill treated by his parents, his brothers and his folks in the neighborhood as he does not know how to shudder and fear. However, in the end of the story, all these peculiar qualities made him the hero in this tale.

b. “The Devil with the Three Golden Hairs”: The Hero Born With Luck

The most marked quality of the hero in this fairy tale is his special environment of birth. As most heroes in myths and tales, he was born in special circumstances and with special feature. His special birth condition in fact will determine his future fate as a hero. The hero of the story is born with a caul on, and this is his ticket for his fortunate future. It can be seen from the following

quotation, “There was once a poor woman who gave birth to a little son; and as he came into the world with a caul on, it was predicted that in his fourteenth year he would have the King’s daughter as his wife“ (Grimm, 1972: 151). This special environment of birth gives the hero a guarantee that he will always encounter good fortunes throughout his life as it is prophesied that “... whatever anyone so born undertakes turns out well” (Grimm, 1972: 151).

As the story goes, the hero, a child born with a caul on, is surrounded by luck in whatever he does, even when there are ill deeds are planned upon him. The first sign of luck happens when the King, who has a bad heart and is angry about the prophecy, plans to eliminate the child even when he is still a baby. The King does not want the child, at his fourteen, marries his daughter and becomes the future king. He puts the child into a box and tries to sink it. The box, however, does not sink. Instead, it is found by a boy who brings it to a miller who does not have a child. He is raised by the millers well and grows up to be a handsome boy (Grimm, 1972: 151-152).

The second luck happens when the King finally finds that the boy is still alive. He orders the boy to take a letter to the Queen promising that he will give the boy two gold pieces as reward. In fact, the letter says, “As soon as the boy arrives with this letter, let him be killed and buried, and all must be done before I come home“ (Grimm, 1972: 152). In the way to the palace, however, he takes a rest in a hut in the wood that happens to be a den of thieves where the next luck comes to him. When the robbers come home and see the boy, they find the letter he carries for the Queen. Reading the letter, the robbers feel pitiful and decide to

change it with another one that actually says that the Queen should marry the boy to the Princess (Grimm, 1972: 152-154).

The hero's luck continues even to the moment when he has to undergo the biggest challenge before he can fully get what he deserves. The King, who is very upset with his daughter's unintended marriage with the boy, decides to eliminate the boy once again. This time he gives the boy a task that seems impossible so that the boy will give up his hope to be the Princess' husband and to be the future King. He orders the boy to go down to hell and fetch him three golden hairs from the Devil (Grimm, 1972: 154). This difficult and almost impossible task in the end turns to be something that the boy can achieve almost effortlessly. Because of his good luck, when he goes down to the hell he meets the devil's grandmother who is willingly to help him to get the three golden hairs. All the boy does is just hiding in the old woman's dress (she changes him into an ant) as she manages to get the three golden hairs (Grimm, 1972: 155-157).

As a hero, the main character of the fairy tale is also innocent. Innocence, a quality that is generally related to a child and childhood, in fact is one of the factors that differentiate a hero from the rest of the folks, including the villains. An innocent child does every deed out of instinct and purity, not of reason and consideration. Throughout the story we can notice that the hero's actions are driven by his innocent and curiosity, not by sophisticated thinking. Several examples really indicate this notion. When the King orders him to carry the letter for the Queen, the boy does not show any hesitation or suspicion. He willingly accepts the task (Grimm, 1972: 152).

The next incident indicating the hero is innocent happens when the boy is lost in the wood in his way to the palace. Lost and tired, the boy approaches a cottage and meets an old woman there. The woman tells him that the cottage is actually a thief's hide out and the robbers will surely kill him if they know he is there. However, the hero's response to this is totally innocent as he says, "Let them come. I am not afraid; but I am tired that I cannot go any further". And he stretched himself upon a bench and fell asleep (Grimm, 1972: 152). When the King challenges him to bring three golden hairs from the Devil's head, an impossible task to complete, the boy only answer innocently, "I will fetch the golden hairs, I am not afraid of the Devil " (Grimm, 1972: 152).

Another example of how the hero is really innocent can be seen in the part when he arrives in Hell and meets the Devil's grandmother. The old woman asks him why he dares to come to the place. Instead of being frightened, he answers the questions frankly in an innocent tone. He says, "I should like to have three golden hairs from the Devil's head, else I cannot keep my wife" (Grimm, 1972:155). He does not do all the deeds mentioned above out of rationalistic considerations, in the sense that he does not think about the advantages or the impacts of his deed. Instead, his actions are based purely on innocence, or instinctive deeds.

Most heroes in myths and tales are either single-parented or having no parents. The absence of the figure of father or mother, or both, sometimes signifies the hero special situation in his childhood. In the fairy tale *The Devil with Three Golden Hairs*, the hero has complete biological parents. However, the ill-hearted King takes the child away from his parents even from the time when he

is still a baby. The King's purpose in doing this is to kill the child since he has heard about the prophecy concerning the child's future (Grimm, 1972:151). The child is then separated from his parents and raised by a couple of millers who provide him the figure of parents: ...and as they had no children they were glad, and said: "God has given him to us." They took great care of the foundling. And he grew up in all goodness "(Grimm. 1972: 152).

Like most heroes in fairy tales, the hero in Fairy Tale 2 is a noble-hearted person who has a pure heart and is ready to help others. His deeds are based on noble intention, not only to fight for his goals, but also to help the people. There are at least three events in the story indicating that the hero possesses a noble heart. In his journey to the devil's residence in Hell, he meets people from three different towns who are in need of help. First, he meets a watchman who asks him a question why the town's market fountain, which once flowed with wine has now become dry. As he continues his journey, he meets another gatekeeper who asks him why a tree in his town which once bore golden apples now does not even grow leaves. The third fellow he meets is a ferryman who asks the young man why he must always be rowing backwards and forwards, and nobody ever set him free. To all those men, he promises to give the answers if he shall come back from his journey (Grimm, 1972 : 154-155).

His noble heart makes him keep the promises he has made to help the people of the three towns he met. The journey to the Hell which is initially for his own purpose, now also becomes a journey to help others. When he finally arrives

in Hell and meets the Devil's grandmother, he asks not only the three golden hairs, but also the answers of the questions asked by the townmen.

.. ; but there are three things besides that I want to know: why a fountain which once flowed with wine has become dry, and no longer gives even water; why a tree which once bore golden apples does not even put forth leaves; and why a ferryman must always be going backwards and forwards, and is never set free?" (Grimm, 1972: 155).

When he leaves the Hell with three golden hairs on his hand, he meets the three fellow who asked him the questions. He willingly give the answers to them and all the problems are solved. The fountain flows wine once again and the tree now bears golden apples (Grimm, 1972: 156-157). As for the ferryman, he gives him this advice: "Next time anyone comes, who wants to be ferried over, just put the oar in his hands" (Grimm, 1972: 157).

c. "The Golden Goose": The Hero with Simple and Pure Heart

In most fairy tales, when there are siblings, and generally of the same gender, the youngest will often be the hero of the stories. The youngest usually possess peculiar qualities that invite jealousy from their older siblings. Often, they are ill-treated by both their siblings and their parents. This also happens in *The Golden Goose* (Fairy Tale 3). From the very beginning of the story, Dummling, the youngest of three siblings, is peculiar and treated badly by his older brothers as the narration goes, "There was a man who had three sons, the youngest of whom was called Dummling, and was despised, mocked, and sneered at every occasion" (Grimm, 1972:322). He is always looked down, even by his parents and thought as good for nothing. When he asked his father to let him cut wood in the

forest, his father answers, “Your brothers have hurt themselves with it, leave it alone, you do not understand anything about it” (Grimm, 1972:323).

There is another quality that Dummling has that differentiates himself from his two brothers; he has a very noble and pure heart. He is an honest young boy and is ready to help others. Throughout the story this quality is so marked, and, in fact, his noble heart is the factor that leads him toward his happy ending. The first incident that marks his noble heart happens when he, on his way to cut wood, meets a little grey-haired old man who asks him for a piece of cake and a drink. Actually, his two brothers have met the old man and were asked the same things, but they denied him. Dummling, however, does what his heart tells him and share his lunch with the old man.

When he came to the forest the little old grey man met him like-wise, and greeting him, said: “Give me a piece of cake and a drink out of your bottle; I am so hungry and thirsty.” Dummling answered: “I have only cinder-cake and sour beer; if that pleases you, we will sit down and eat.” So they sat down, and when Dummling pulled out his cinder-cake, it was a fine sweet cake, and the sour beer had become good wine. So they ate and drank, and ... (Grimm, 1972: 323).

The next incident proving that Dummling is indeed a man with a noble heart and ready to help others happens when the King, not pleased with his son-in-law, asks him to seek a man who can drink a cellarful of wine. Hearing this challenge, Dummling goes to the forest and seeks for the little grey man who has helped him sometimes ago. However, he cannot find him. Instead, he sees a man with a very sorrowful face sitting on the ground. When Dummling asks him why he is so sad, the man tells him that he is very thirsty and nothing seems to satisfy his thirst. To this Dummling says, "There, I can help you. Just come with me and

you shall be satisfied" (Grimm, 1972: 325). Here, Dummling is not only helping himself, but also trying to help the thirsty man. This proves that he has a noble heart and is always ready to help others.

There is another occasion that shows the hero's noble heart in this fairy tale. Like in the previous incident where the King makes an excuse since he does not want Dummling to marry his daughter, he orders Dummling to provide a man who can eat a whole mountain of bread. Hearing this, Dummling once again goes to forest and meets a man with a sad face who was tying up his body with a strap. The man says that he is very hungry, and although he has eaten enough food, his stomach always wants more. Dummling says to the hungry man, "Get up and come with me; you shall eat yourself full" (Grimm, 1972: 326). As in the case with the thirsty man, Dummling's willingness to help others is obvious here.

As other heroes in most fairy tales, Dummling is obviously innocent. His deeds and conducts are more likely out of instinct without any consideration of right or wrong, or whether something is advantageous or not. Like a child, innocent individual is open to spontaneity. When Dummling offers his lunch to the little grey man he meets in the wood, his deed is not only out of his noble heart, but also of his innocence. He does not see the disadvantages of sharing his lunch with the stranger. Instead, he knows that when somebody is hungry he will do the same thing (Grimm, 1972: 323). A more obvious example of how Dummling is indeed innocent happens when the three daughters of the inn's owner, intending to pull the feathers of his golden goose, have their hands stuck to

his goose. Knowing this, Dummling does not even bother and sets out to continue his journey.

The next morning Dummling took the goose under his arm and set out, without troubling himself about the three girls who were hanging on to it. They were obliged to run after him continually, now left, now right, wherever his legs took him (Grimm, 1972: 324).

In most fairy tales, the roles of the heroes' parents in the story are commonly insignificant. They usually appear in the beginning and the end of the story, but mostly in the beginning of the story in order to give the picture of the heroes' ordinary life. The parents, whether complete or single, are commonly presented as uncaring to or treating the heroes badly, poor, troubling, or having physical problems (very sick or very old). In *The Golden Goose* the hero has complete parents. However, they are uncaring to him and always look down on him. They always take Dummling for granted and trust and treat his older brothers better. It can be seen when the three brothers want to go the forest to cut woods. The mother gives the two older sons beautiful sweet cakes and wine. However, when it comes to Dummling, she only gives him a cake made with water and baked in the cinders and a bottle of sour beer. This condition signifies the archetypal beginning of a hero whether having special environment of birth (including being the youngest of the siblings) or being treated differently (generally in bad ways).

d. “The Water of Life”: The Hero of Noble Heart

In most fairy tales, the roles of the heroes' parents in the story are commonly insignificant. They usually appear in the beginning and the end of the

story, but mostly in the beginning of the story in order to give the picture of the heroes' ordinary life. The parents, whether complete or single, are commonly presented as uncaring to or treating the heroes badly, poor, troubling, or having physical problems (very sick or very old). In “The Water of Life”, the hero has one parent, a father. However he is having physical problems that he is sick unto death. His father treats him badly especially after the hero gave the salt water to him instead of the water of life to cure him. He sentences him to be secretly shot as he is accused to poison his father. It is not only his father who treat him badly but also his two older brothers. They accused him of having intended to poison the King. Moreover, they give the King the real water of life that they had taken from the youngest when he was asleep in the sea. They cheated their own brothers for the sake of their own good. This condition signifies the archetypal beginning of a hero whether having special environment of birth (including being the youngest of the siblings) or being treated differently (generally in bad ways).

“The Water of Life” has the similar story to the previous tale; it is a tale about siblings' rivalry. As in most stories about siblings' rivalry, it is the youngest that will often be the hero of the story. The youngest are often ill-treated and underestimated by both parents and siblings. It is also happen in “The Water of Life” (Fairy Tale 4). When the old man tells the siblings about the water of life that could save their father, it is the oldest who first go to fetch the water of life then the second and last the youngest. Being the last to go to fetch the water of life indicates that he is the least expected to save his father. In fact, it is him who is able to save him.

Another quality that the hero has that differentiates him from his two older brothers is noble heart. Unlike his two older brothers, the hero has a noble heart that will help him complete the task and give him advantages during his journey. This quality that leads him to his victory can be seen throughout the story. The first event that marks his noble heart happens when he, on his way to fetch the water life, meets the dwarf who asks him where he is heading to. Unlike his two older brothers who denied him, mocked him and abandoned him, the hero stops and gives him brief explanation about his journey.

“I am seeking the water of life, for my father is sick unto death.” “Do you know, then, where that is to be found?” “No,” said the prince. “As you have borne yourself as is seemly, and not haughtily like your false brothers, I will give you the information and tell you how you may obtain the water of life... (Grimm. 1972: 450).

The next event proving that the hero is a man with a noble heart yet willing to help others happens on his way back home with his two older brothers. On his way back home, they cross three kingdoms with the same problems; the war and famine are reigned in those three kingdoms. He helps those three kingdoms by giving the King the sword and loaf of bread he found in the enchanted castle to defeat the enemies and satisfied the people from hunger.

After that they rode on together, and chanced upon a land where war and famine reigned, and the King already thought he must perish, for the scarcity was so great. Then the prince went to him and gave him the loaf, wherewith he fed and satisfied the whole of his kingdom, and then the prince gave him the sword also, wherewith he slew the hosts of his enemies, and could now live in rest and peace (Grimm. 1972: 453).

Another quality that the hero in this fairy tale has, as found in most stories, is innocence. Successfully fetched the water of life, the hero makes his way back home. However, he will not go home without his brothers. The dwarf warns him

that his two brothers have bad hearts but he begged the dwarf to release them. As he is innocent he does not have suspicion towards his brothers that they will seek revenge and destroy him. The brothers change the water of life with the salt water while the hero is asleep so that they are the one who will save their father and gain his kingdom.

After that they both went to the youngest, mocked him, and said: “You certainly found the water of life, but you have had the pain, and we the gain; you should have been cleverer, and should have kept your eyes open. We took it from you whilst you were asleep at sea, and when a year is over, one of us will go and fetch the beautiful princess. But beware that you do not disclose aught of this to our father; indeed he does not trust you, and if you say a single word, you shall lose your life into the bargain, but if you keep silent, you shall have it as a gift.” (Grimm, 1972: 454).

Another deed that marks the innocence of the hero is that he does not expect that his own father will sentence him to be secretly shot as he is accused for plotting his death by poisoning him.

And once when the prince was riding forth to the chase, suspecting no evil, the King’s huntsman was told to go with him, and when they were quite alone in the forest, the huntsman looked so sorrowful that the prince said to him: “Dear huntsman, what ails you?” The huntsman said: “I cannot tell you, yet I ought.” Then the prince said: “Say openly what it is, I will pardon you.” (Grimm, 1972: 454).

e. “The King’s Son Who Feared Nothing”: The Hero with Valiant Deeds

The tale is about a king’s son who wants to explore the world as he has no fear. His talent can be seen from his behavior that he is no longer content to stay at his father’s house and want to go forth to see wonders. This quotation shows that the king’s son has no fear.

There was once a king’s son, who was no longer content to stay at home in his father’s house, and as he had no fear of anything, he thought: “I will go forth into the wide world, there the time will not seem long to me, and I

shall see wonders enough. So he took leave of his parents and went forth, and on and on from morning till night... (Grimm, 1972: 545)

The other event proves that the hero has no fear is when he meets the giant in his house. He does not fear the giant as a normal fellow does. Instead, he talks to the giant arrogantly yet fearless. This following dialogue shows his fearlessness toward the giant.

“Little worm,” cried he, “why are you playing with my balls? Who gave you strength to do it?” The king’s son looked up, saw the giant, and said: “Oh, you blockhead, you think indeed that you only have strong arms, I can do everything I want to do.” (Grimm, 1972: 546).

This quotation also shows that the hero has a high confidence about what he is doing. He is so sure and has no doubt about anything. When the giant asks him to bring him the apple from the tree of life he directly agrees to do it without any hesitation. Moreover, the giant tells the horror stories about what the hero may face during his mission to get the apple but he is very confident that he could accomplish that mission. His confidence can also be seen in the following quotation below.

The giant said: “You really believe it to be so easy! The garden in which the tree stands is surrounded by an iron railing, and in front of the railing lie wild beasts, each close to the other, and they keep watch and let no man go in.” “They will be sure to let me in,” said the King’s son. “Yes, but even if you do get into the garden, and see the apple hanging to the tree, it is still not yours; a ring hangs in front of it, through which anyone who wants to reach the apple and break it off, must put his hand, and no one has yet had the luck to do it.” “That luck will be mine,” said the king’s son. (Grimm, 1972:546)

There is another quality that the hero has, a noble heart. He is also willing to help others without any hesitation. The first incident that marks his noble heart

happens when he was in the giant's house. The giant asks him to bring him the golden apple from the tree of life. He agreed to help the giant get the golden apple without considering the terror that he has to encounter to be able to get it.

“Child of man, if you are one of that kind, go and bring me an apple of the tree of life.” “What do you want with it?” said the King's son. “I do not want the apple for myself,” answered the giant, “but I have a betrothed bride who wishes for it. I have travelled far about the world and cannot find the tree.” “I will soon find it,” said the King's son, “and I do not know what is to prevent me from getting the apple down.” (Grimm, 1972: 546).

Another event that proves his noble heart and willing to help others happens when he crossed an enchanted castle and met the black maiden. The maiden ask him to help him release the evil spell over her. As having a noble heart, the King's son then agreed to help her without bothering all the requirements he needs to fulfill to do so.

“Ah, if you could but deliver me from the evil spell which thrown over me.” “What shall I do” said the King's son. The maiden answered: “You must pass three nights in the great hall of this enchanted castle, but you must let no fear enter your heart. when they are doing their worst to torment you, if you bear it without letting a sound escape you, I shall be free. Your life they dare not take.” Then said the King's son: “I have no fear; with God's help I will try it.” (Grimm, 1972: 549).

In most fairy tales, the heroes are presented innocent. The king's son in this fairy tale is indeed innocent. He knows nothing about falsehood and everything that he did is out of instincts, without any consideration whether it is right or wrong or advantageous or nit. The innocence of the hero can be seen in some events happening throughout the story. The first event that marks his innocence is when the hero has to battle with the giant as the giant wants the ring. The giant cannot harm the king's son so he plans to cheat him.

Then the giant thought of a ruse, and said: "I have got warm with fighting, and so have you. We will bathe in the river, and cool ourselves before we begin again." The King's son who knew nothing of falsehood, went with him to the water, and pulled off with his clothes the ring also from his arm, and sprang into the river. (Grimm, 1972: 547).

Another event that marks his innocence is when he goes blind and does not know how to help himself. As he is innocent, when the giant comes to him he thought that he is someone who will help him. Instead, the giant leads him to the top of a high rock so that he will fall and the giant will be able to take the ring. As he knows nothing about falsehood, he lets the giant lead him to the top of high rock. However, the lion saves him from falling.

In most fairy tales, the roles of the heroes' parents in the story are commonly insignificant. They usually appear in the beginning and the end of the story, but mostly in the beginning of the story in order to give the picture of the heroes' ordinary life. In this fairy tale, the hero has complete parents. However, the parents just appear in the beginning of the story and do not have significant role to the story or to his life.

2. The Archetypes of Hero's Journey

There are twelve stages that a hero must undergo in his journey that signifies the separation-initiation-return stage of hero's journey. Those twelve stages are Ordinary World, Call of Adventure, Refusal to the Call, Meeting with the Mentor, Crossing the First Threshold, Test, Allies and Enemies, Approach to the Inmost Cave, The Ordeal, The Reward, The Road Back, The Resurrection, and Return with the Elixir.

Table 7. The Archetypes of Hero's Journey

The Archetypes of Hero's Journey	Fairy Tales				
	Fairy Tale	Fairy Tale	Fairy Tale	Fairy Tale	Fairy Tale
	1	2	3	4	5
Ordinary World	√	√	√	√	√
Call of Adventure	√	√	√	√	√
Refusal to the Call	-	-	-	-	-
Meeting with the Mentor	-	√	√	√	-
Crossing the First Threshold	√	-	√	√	√
Test, Allies and Enemies	√	-	√	√	√
Approach to the Inmost Cave	√	-	-	-	√
The Ordeal	√	-	-	-	√
The Reward	√	√	√	√	√
The Road Back	-	√	-	√	-
The Resurrection	√	√	√	-	-
Return with the Elixir	√	√	√	√	√

According to the table above it can be seen from the table above that the archetypes of hero's journey that mostly found in five Grimm's fairy tales are

Ordinary World, Call of Adventure, Crossing the Threshold, Test, Allies and Enemies, The Reward and Return with the Elixir. However there is one archetype of hero's journey that is not found in the five Grimm's fairy tales, Refusal of the Call. The further and deeper explanation about each point of the archetypes of hero and hero's journey is discussed in the discussion of the findings section.

a. "The Story of the Youth Who Went Forth to Learn What Fear Was": A Journey from Innocence to Understanding

As the first stage of the hero's journey, the hero is introduced with his environment and heredity in the beginning of the story. It is described that the hero lives with his father and his brother. It is the hero's Ordinary World. As a hero, he was born special. He has a special gift that other people considered as a peculiarity. He does not know how to shudder. His father, his brother and his folks around the neighborhood think that he is a strange fellow as he has different ability from the other folks and has no ability to fear which is a normal feeling for people to feel. The introduction of the hero can be seen in this quotation below.

A certain father had two sons, the elder of who was smart and sensible, and could do everything, but the younger was stupid and could neither learn nor understand anything, and when people saw him they said: 'There's a fellow who will give his father some trouble!' When anything had to be done, it was always the elder who was forced to do it. (Grimm, 1972: 29).

The hero has a special gift that he does not know what fear is and how to shudder. People think it is peculiar that a normal human being can not fear. It bothers him that he does not know what fear is and how to shudder. This can be seen in the quotation below.

Or when stories were told by the fire at night which made the flesh creep, the listeners sometimes said: "Oh, it makes us shudder!" The younger at in the corner and listened with the rest of them, and could not imagine what they could mean. "They always saying: 'It makes me shudder, it makes me shudder!' it does not make me shudder," thought he. "That, too, must be an art of which I understand nothing!" (Grimm, 1972: 29)

As the hero is bothered by his inability to shudder and how people think about his peculiarity, he wants to learn how to shudder. It marks the stage of the call of adventure that the hero wants to learn what shudder is. He proposes his father to let him learn what shudder is by saying, 'Well, father,' he replied, 'I am quite willing to learn something – indeed, if it could but be managed, I should learn how to shudder. I don't understand that at all yet.' (Grimm, 1972: 30)

In most fairy tales there will always be a mentor that will help the hero, guide him to the right path or to help him complete the tasks he is prepared to complete by giving him advice, help or things that can be used to defeat the enemies. The mentor could be in the form of a wise old man, the helper or a protective figure. However, in this fairy tale the researcher did not find a mentor in the form of those stated before. The absence of mentor in the story is replaced by several helpers who provide the hero with helps and aids, but do not play the role as mentors.

The first helper is the inn keeper. The inn keeper is the one who tells the hero the story about the haunted castle where he can easily learn how to shudder. He tells the youth that not far from thence stood a haunted castle where anyone could very easily learn what shuddering is, if he would but watch in it for three nights. He also tells the youth about the reward that the King prepares for him if he could complete the task. The second helper is the King. He grants the youth's

wish to venture in the haunted castle. He gives three things that the youth can take into the castle. This can be seen in the quotation below.

The King looked at him, and as the youth pleased him, he said: "You may ask for three things to take into the castle with you, but they must be things without no life." Then he answered: "Then I ask for a fire, a turning lathe, and a cutting-board with a knife." (Grimm, 1972: 33)

The last helper found in this fairy tale is the waiting-maid. After all the adventures he went through, the hero still does not know how to shudder. He keeps saying "If I could but shudder-if I could but shudder." The waiting-maid wants to help the princess to find the cure to make him shudder. Her waiting-maid said: 'I will find a cure for him; he shall soon learn what it is to shudder.' Then she goes to the garden and has a bucketful of gudgeons to give to the hero's wife. At last, the hero can learn how to shudder as the wife pours the gudgeons to her husband when he is sleeping so that the little fish crawl about him and they make him shudder.

The next stage in the hero's journey is that the hero may have to complete tests. Along the process to complete the tests the hero may find friends or allies to help him completing the tests. The first test that the hero must complete is learning what shudder is with the sexton. The sexton dress himself as 'a ghost' to make the young man shudder but it turns out to be that the hero does not know what a ghost is so that he could not shudder. This quotation shows that the hero is not afraid of ghost, even he does not know what a ghost is.

"Who is there?" cried he, but the figure made no reply, and did not move or stir. "Give and answer," cried the boy, "or take yourself off, you have no business here at night." ... Then the boy called to him for the third time, and as that was also to no purpose, he ran against him and pushed the

ghost down in a corner. Thereupon he rang the bell, went home, and without saying a word went to bed, and fell asleep. (Grimm, 1972: 30-31)

The next tests that the hero must complete is spending the night with the seven hanged men to learn what shudder is. Know nothing that they are dead, the boy talks to the hanged men and helps them to warm themselves around the fire.

And as the wind knocked the hanged men against each other, and they moved backwards and forwards, he thought to himself: 'If you shiver below by the fire, how those up above must freeze and suffer!' And as he felt pity for them, he raised the ladder, and climbed up, unbound one of them after the other, and brought down all seven. Then he stoked the fire, blew it, and set them all round it to warm themselves. But they sat there and did not stir, and the fire caught their clothes. So he said: 'Take care, or I will hang you up again.' The dead men, however, did not hear, but were quite silent, and let their rags go on burning. At this he grew angry, and said: 'If you will not take care, I cannot help you, I will not be burnt with you,' and he hung them up again each in his turn. Then he sat down by his fire and fell asleep" (Grimm, 1972: 32).

Those two tests are completed but he still does not know how to shudder. While completing the tasks the hero gains friends along the way. As mentioned before, the hero meets an innkeeper at some point of his journey. The innkeeper is the one who tells the young man about the haunted castle and the King's reward for anyone who can survive three nights in the castle. Although this man does not really acts as an ally, he can be considered as help-provider that commonly appears in fairy tales and in other narratives. This also goes to the King who expects the young man to succeed in the task and marries his daughter.

After completing the two tasks dealing with the sexton and the hanged men to learn what shudder is, the hero must deal with greater tasks to complete. The hero must stay in the haunted castle for three nights. During the first night in the castle, he is visited by various ghosts including two huge black cats. He is not

scared; instead he invited the cats to warm themselves around the fire with him. The cats then challenged him to play cards. He accepts the challenge and makes them show their paws and then kill them. Right after that there are a lot more black cats and black dogs came until he could no longer move. He does not fear of them, he kills them instead. He survives the threat from the black cats and black dogs in the first night yet he does not know yet how to shudder.

“Away with you, vermin,” and began to cut them down. Some of them ran away, the others he killed, and threw out into the fish-pond. When he came back he fanned the embers of his fire again and warmed himself. And as he thus sat, his eye would keep open no longer, and he felt a desire to sleep. (Grimm. 1972: 34)

The second night goes by in relatively similar manner. More scary ghosts come and visit the young man. When dead men ghosts come bringing nine dead men's legs and two skulls and set them up to play nine-pins, the young man ask them if he can join the game. He even complains that the balls are not quite round and takes skulls and puts them in the lathe and turns them till they are round. ‘There, now they will roll better!’ said he. ‘Hurrah! now we'll have fun!’ (Grimm, 1972: 36-37). When it strikes twelve the ghost disappears and the hero survives another night in the haunted castle, but still does not know how to shudder. The three-night stay in the haunted castle represents the biggest challenge for the hero as it tests his quality and ability as a hero. He survives, as most heroes do, eliminates the villains, and brings the peace to others.

In this stage the hero must face his greatest fear and in some fairy tales he might experience ‘death’ to be able to reborn as a new person. The ordeal may come in the form of dangerous physical test or a deep inner crisis that the Hero

must encounter in order to survive, or for the world in which the Hero lives to continue to exist dangerous physical test or a deep inner crisis that the Hero must encounter in order to survive, or for the world in which the Hero lives to continue to exist. In the third night in the castle, there is an old man taller than the others and looks terrible. He comes to give the hero the ultimate challenge he must deal and present a threat to the hero's life.

Then a man entered who was taller than all others, and looked terrible. He was old, however, and had a long white beard. "You wretch," cried he, "you shall soon learn what it is to shudder, for you shall die." (Grimm, 1972: 38)

After eliminating the villain, surviving death and finally overcoming his greatest personal challenge, the Hero is eventually transforms into a new state, emerging from battle as a stronger person and often with a prize. The prize might be in the form of object or a person. In this tale after defeating the old man, the hero is given by three chests full of gold as the reward. 'Of these,' said he, 'one part is for the poor, the other for the king, the third yours.' The other reward that the hero gains is the King's daughter. 'Then,' said the King, 'you have saved the castle, and shall marry my daughter.'

The next step of the hero's journey is actually the road back where the hero should be back reunited with his father and brother, back to the Ordinary World. However, in this fairy tale the hero does not return to his initial place to reunite with his father and brother. Instead, he resigns as a young King in the castle after marrying the King's daughter. He lives there with his lovely princess.

At this stage the hero must transform into a new individual and learn what it is to shudder after completing all the tasks and defeating the Ordeal. In fact, the

Ordeal does not transform him into new individual because he still cannot understand what fear is. After surviving the last night in the castle, the next morning the King comes and says: "Now you must have learnt what shuddering is?" "No," he answered; "what can it be? My dead cousin was here, and a bearded man came and showed me a great deal of money down below, but no one told me what it was to shudder." "Then," said the King, "You have saved the castle, and shall marry my daughter." "That is all very well," said he, "but still I do not know what it is to shudder!" (Grimm, 1972: 38)

After struggling with the challenges he must face along his journey the hero succeeds to get rid of the ghosts in the castle and brings back the peace to the world. He marries the princess and collects the treasure the old man gives him in the cellar as his rewards. After completing all those dangerous and deadly tasks the hero cannot understand how to shudder yet and it angers the princess. However, in the end of the story he succeeds learn what fear is and how to shudder by the help of waiting-maid and his wife. After the little fishes crawls about him and he knows how to shudder, he transforms from the state of innocence to the stage of understanding.

At night when the young King was sleeping, his wife was to draw the clothes off him and empty the bucketful of cold water with the gudgeons in it over him, so that the little fishes would sprawl out him. Then he woke up and cried: "Oh, what makes me shudder so? – what makes me shudder so, dear wife? Ah! Now I know what it is to shudder!" (Grimm, 1972: 39)

b. “The Devil with the Three Golden Hairs”: The Journey of A pre-Destined King

The first stage of the hero’s journey is the hero’s Ordinary World. In the beginning of the fairy tale the hero is introduced with his environment. As the hero in most fairy tales and narratives has a special feature, the hero in this fairy tale was born with special feature that he was born with a caul on. It is predicted that the hero will have a fortunate future. It is also prophesied that in the age of fourteenth the hero will have the King’s daughter as his wife. The following quotation will prove this statement, “There was once a poor woman who gave birth to a little son; and as he came into the world with a caul on, it was predicted that in his fourteenth year he would have the King’s daughter as his wife “ (Grimm, 1972: 151).

The real journey of the hero of the story begins when the hero accepts the task given by the king, as the requirement to marry his daughter, to collect three golden hairs from the devil’s head. This event also marks the stage of The Call of Adventure because only by collecting the three golden hairs from the devil’s head the hero can fulfill his destiny. It signifies that something must be done and it is a hero’s task to complete a journey and get his rewards.

The king said in a passion: “You shall not have everything quite so much your own way; whosoever marries my daughter must fetch me from hell three golden hairs from the Devil; bring me what i want, and you shall keep my daughter.” in this way the King hoped to be rid of him for ever. But the child of good fortune answered: “I will fetch the golden hairs, I am not afraid of the Devil.” Whereupon he took leave of them and began his journey (Grimm, 1972: 154).

During the process of completing the task he is given, the hero will meet the mentor who will give him guidance, advice or tool he could use to defeat the enemies. The mentor could be in the form of a wise old man, the helper or a protective figure. However in this fairy tale, the researcher found that the mentor the hero meets is the grandmother of the Devil. She does not look so wicked. She is willing to help him as she pities him. The quotation below shows it.

“What do you want?” said she to him, but she did not look so very wicked. “I should like to have three golden hairs from the Devil’s head,” answered he, “else I cannot keep my wife.” “That is a good deal to ask for,” said she; “if the devil comes home and finds you, it will cost you your life; but as I pity you, I will see if I cannot help you.” (Grimm, 1972: 155)

The devil’s grandmother agreed to help the hero getting the three golden hairs from the devil. She changes him into an ant and tells him to hide in the fold of her dress so that the devil cannot find him. Besides the three golden hairs from the devil’s head the hero also ask for answers for the three questions he promised to give for people he met on the way to Hell.

In this fairy tale, the hero does not encounter the stage of meeting with friends, enemies and tests. This is due to the nature of the hero of the story who happens to be a very lucky individual. Because of his luck, he does not get the three golden hairs from the devil’s head by himself. It is the devil’s grandmother who pulled the hairs for him. He does not have a face to face battle with the devil to get the reward. That is why he does not undergo the Ordeal stage to deal with his greatest fear.

It is interesting that the hero gets the reward although he does not undergo certain task. The rewards from his journey are the three golden hairs from the

devil's head, the three answers for the three questions asked by the townmen he met in his journey to Hell and the final reward is the princess.

The next step of the hero's journey is The Road Back where the hero should go back to his Ordinary World and reunite with his parents. However, in this fairy tale it is not mentioned that the hero returned home to his initial place to reunite with his parents nor he lives in the King castle with his princess. On his return from Hell he meets the townmen and the ferryman and gives them the answers they asked earlier. In return, he is given four asses laden by the town people he has helped (Grimm, 1972: 157-158).

c. "The Golden Goose": The Journey from Simplicity to Glory

The first stage of the hero's journey, Ordinary World, is marked with the introduction of the hero and his environment. The hero is introduced as the youngest son of three. He is always despised, mocked and sneered at on every occasion as he is stupid. His not knowing makes him special yet innocent. The introduction of the hero can be seen in this following quotation: There was a man who had three sons, the youngest of whom was called Dummling and was despised, mocked, and sneered at on every occasion. (Grimm, 1972: 322). His lack of understanding of things can be seen in this following quotation, "Your brothers have hurt themselves with it, leave it alone, you do not understand anything about it." (Grimm, 1972: 322). Dummling is always taken for granted that people think he is dumb and know nothing about things a man should know.

Knowing his two brothers have failed to hew wood in the forest because they hurt themselves, the hero wants to do it as well. This marks the second stage of the journey, the call of adventure that he wants to hew wood in the forest just like what his brothers did. He proposes to his father to let him go to the forest to cut wood but his father rejects it. 'Father, do let me go and cut the wood.' The father answered: 'Your brothers have hurt themselves with it, leave it alone, you do not understand anything about it.' But Dummling begged so long that at last he said: "Just go then, you will get wiser by hurting yourself." (Grimm, 1972: 323)

In doing the task the hero must accomplish, the hero usually receives helps from a mentor. The help could be in the form of advice or things he could use along his journey or weapons to defeat the enemies. In this fairy tale the hero meets a little grey-haired old man in the forest who becomes his mentor. He tells the hero which tree that he should cut as the reward of his kind hearted. He will also help the hero to complete the tasks he is given later on in the story.

When he came to the forest the little old grey man met him likewise, and greeting him, said: "Give me a piece of your cake and a drink out of your bottle; I am so hungry and thirsty." Dummling answered: I have only cinder-cake and sour beer; if that pleases you, we will sit down and eat." So they sat down, and when Dummling pulled out his cinder-cake, it was a fine sweet cake, and the sour beer had become good wine. So they ate and drank, and after that the little man said: "Since you have a good heart, and are willing to divide what you have, i will give you good luck. There stands an old tree, cut it down, and you will find something at the roots." Then the little man took leave of him.

Dummling found a golden goose sitting in the roots of tree that the old man told him to cut. He took the goose then went to an inn to spend the night. The three daughters of the inn owner want to take one of the goose's gold feathers when Dummling is asleep. Instead of getting the golden feather, they three stick to

it. The next morning Dummling took leave without bothering the three girls stick into his golden goose. Along the way there were a parson and a sexton who also get stick to the goose when they try to help the girls. Two laborers also held fast to them so now there are seven people running behind Dummling like a train.

It happens that there is King's daughter who is so serious that no one could make her laugh. The King announces that anyone who is able to make his daughter laugh might have her as his wife. Hearing this, Dummling come forward to the King's daughter along with his golden goose and the train of people sticks to it. Seeing this bizarre yet peculiar phenomenon the King's daughter cannot help but laugh quite loud and as if she will not stop. Thereupon Dummling asks the King to give her daughter as his wife but the King made excuses that Dummling should past several tests first.

The first test is Dummling has to find a person who could drink a cellarful of wine. Dummling then directly think about his mentor who will certainly help him. However, he cannot find him. Instead, he found a man with a sorrowful face sitting in the forest.

Dummling asked him what he was taking to heart to sorely, and he answered: "I have such a great thirst and cannot quench it; cold water i cannot stand, a barrel of wine I have just emptied, but that to me is like a drop on a hot stone!" "There, I can help you," said Dummling, "just come with me and you shall be satisfied." (Grimm, 1972: 325).

Dummling takes the man to the king's cellar where there are huge barrels full of wine. The mansucceeded emptying all the barrels and his great thirst is satisfied. The first test passed but the King does not let him have his daughter. He does not

want an ugly fellow to be his daughter's husband so he makes another excuse and gives him another test.

As the second test the King request Dummling to find a man who could eat a whole mountain of bread. Dummling directly go to the forest and find a man who is tying up his body with a strap, and making an awful face.

Dummling did not think long, but went straight into the forest, where in the same place there sat a man who was tying up his body with a strap, and making an awful face, and saying: "I have eaten a whole ovenful of rolls, but what good is that when one has such a hunger as I? My stomach remain empty, and I must tie myself up if I am not to die of hunger." "Get up and come with me; you shall eat yourself full." (Grimm, 1972: 325-326).

Dummling takes the old man to the King's palace where there is a whole mountain of bread made out of all flour gathered from the whole Kingdom. The little old man has a great hunger as well as thirst that he could manage to eat the whole mountain of bread before the day end. Dummling asks the King for his bride as he has completed the test. Knowing that he lose, the King set a new test for Dummling which sounds very impossible.

The next test that Dummling should pass is he has to bring the King a ship that could sail both on land and on water. This sounds impossible so Dummling seeks help from his mentor in the forest. The mentor willingly helps him because Dummling has been very kind to him. 'Since you have given me to eat and to drink, I will give you the ship; and I do all this because you once were kind to me.' (Grimm, 1972: 326). Dummling gives the ship that can sail on the land and on the water to the King. He has completed all the tests the King given him so the King cannot prevent him to have his daughter as his wife.

After completing all the tests the King has given him, the hero then given the reward. At this stage the reward could be in the form of object or person. In this tale the reward the hero gain is the King's daughter as his wife. Another reward the hero gains is the kingdom. The wedding was celebrated, and after the Kings death, Dummling inherited his Kingdom and lived for a long time contentedly with his wife. (Grimm, 1972:326)

The next step of the hero's journey is actually the road back where the hero should go back to his family, back to his Ordinary World. However, the hero in this fairy tale does not return to his Ordinary World to reunite with his family. He becomes the new King after marrying the King's daughter and inherits the kingdom after his death. He lives there with his wife happily.

d. "The Water of Life": A Journey of Courage and Resurrection

The Ordinary World of the hero is marked in the beginning of the tale. In this first stage of the hero's journey the hero is presented and introduced. The hero is introduced as the youngest son of three of an ill King. The introduction of the hero can be seen in this quotation: There was once a King who had an illness, and no one believed that he would come out of it with his life. He had three sons who were much distressed about it, and went down into the palace-garden and wept. (Grimm, 1972: 449).

An old man came to them and asked about what cause their grief. He told them that there is one thing that can cure their father. Their father will be saved with the water of life that is hard to find. The first son directly agreed to find the

cure then he set out and rides forth. On the way, he meets a dwarf who asks about his business but he makes him angry that he wishes him an evil wish. He trapped in a ravine that he cannot go back nor forward. As the first son does not come back, the second son goes to the same road to find the cure. The same event happens to the second son as he also makes the dwarf angry.

Knowing that his two older brothers do not come home with the cure and remained away, the hero begged the King to go forth to search the cure. This event marks the second stage of the hero's journey, call of adventure. As the second son also remained away, the youngest begged to be allowed to go forth to fetch the water, and at last the King was obliged to let him go. (Grimm, 1972: 450).

Along the journey to complete the task the hero obliged to, the hero usually meets the mentor who will guide him to the right path or give him helps. The help could be in the form of advice or things he could use along the journey completing the task. The mentor could be in the form of a wise old man, the helper or a protective figure. However, in this fairy tale the researcher found that the mentor meets in his journey is a dwarf. The dwarf asks the hero the same question he asked to his two brothers. The hero, however, answer the question kindly so that the dwarf give the information about the water of life to him.

"I am seeking the water of life, for my father is sick unto death." "do you know, then, where that is to be found?" "No," said the prince. "As you have borne yourself as is seemly, and not haughtily like your false brothers, I will give you information and tell you how you may obtain the water of life. It springs from a fountain in the courtyard or an enchanted castle, but you will not be able to make your way to it, if I do not give you an iron wand and two small loaves of bread. Strike thrice with the wand on the iron door of the castle, and it will spring open: inside lie two lions with

gaping jaws, but if you throw a loaf to each of them, they will be quieted. Then hasten to fetch some of the water of life before the clock strikes twelve, else the door will shut again, and you will be imprisoned.” (Grimm, 1972: 450-451).

It can be seen from the quotation above that the mentor in this fairy tale not only gives help in the form of advice and guidance for the hero’s journey but also gives things that can be used to defeat the enemies the hero will find in his journey. The mentor gives him every detail of information he needs to complete the task and things he can use to defeat the enemies.

After meeting the mentor and gaining help the next stage is that the hero has to complete the task. The task the hero must complete is to search for the water of life in the enchanted castle. He arrives in the castle and the castle looks exactly the same as the dwarf has described. He uses the iron wand and strikes it three times to open the door as the dwarf told him to. Inside he found the two lions with gaping jaws and he gives one loaf of bread to each so that they will be quiet. Inside the castle he also finds a sword and a loaf of bread which he carries away with him. In one of the chambers in the enchanted castle, he found a beautiful maiden who was rejoiced to see him then she kissed him, and told him that he had set her free, and should have the whole of her kingdom, and that if he would return in a year their wedding should be celebrated. (Grimm, 1972: 451). She also tells the hero where the spring of the water of life is. The hero draws some of it before the clock struck twelve. On his way out of the enchanted castle he saw a beautiful newly-made bed and was inclined to rest there for a while. When he woke up the clock strikes a quarter to twelve then the hero sprang in fear as the

door will soon be closed. He made it through the iron door when the clock strikes twelve. It closed violently so that he lost a piece of his heel.

After completing the task he was given, the hero is rewarded with a prize. The prize might be in the form of an object or a person. The reward given to the hero in this fairy tale are the water of life itself which will save the hero's father, the sword and the loaf of bread he found in the enchanted castle.

He, however, rejoicing at having obtained the water of life, went homewards, and again passed the dwarf. When the latter saw the sword and the loaf, he said: "With these you have won great wealth; with the sword you can slay whole armies, and the bread will never come to an end." (Grimm, 1972: 451)

There are still the final rewards that the hero gets in the end of the story. These final rewards are the beautiful princess with whom he marries and being the future King in the kingdom.

So he set out and thought of her so incessantly, and wished to be with her so much, that he never noticed the golden road at all. So his horse rode onwards up the middle of it, and when he came to the door, it was opened and the princess received him with joy, and said he was her savior, and lord of the kingdom, and their wedding was celebrated with great rejoicing. (Grimm, 1972: 455)

The next stage that the hero in this fairy tale has to accomplish is the road back. In the road back stage, the hero has to go back to his ordinary world. However, the Hero is not completely out of danger yet. In fact, there might be more intense events at this stage as the hero is pursued by the vengeful forces from whom he has stolen the elixir or the treasure. On his way home the hero begged the dwarf to release his two haughty brothers who are imprisoned between two mountains as he will not go home without his brothers. The dwarf, however, warn him, he said: "Beware of them, for they have bad hearts." (Grimm, 1972:

453). Because of his innocence he rejoiced to reunite with his brothers. He tells them everything that he has gone through and that he has the water of life to save their dying father. He also tells them that he has rescued a beautiful princess who is willing to wait a year for him and marry him.

There is a peculiarity in this fairy tale where the last stage of the hero's journey, the return with the elixir, does not occur in the last part of the story but it appears as the part of the road back. In his road back, the hero has to ride with his brothers crossing several countries. It happens that war and famine reigned in those countries. The hero helps the King by giving him the loaf of bread and the sword he got from the enchanted castle wherewith he feeds and satisfied the whole kingdom and slew the hosts of the enemies so that they could live in rest and peace. After helping the King and his kingdom, the hero takes back the loaf of bread and the sword. Along his road back, the hero helps three countries with the similar problems then he sailed back to his father's kingdom.

The resurrection stage in this fairy tales presents the climax of the story where the hero is severely tested once more on the threshold of home. It happens when the hero reveals himself after being banished by his own father and being punished to death in which he survived as the result of his brothers' trickery. It looks like the hero has died or reached the lowest point of his life but he survived. A year later since he saved the beautiful princess from the enchanted castle, the hero went to the princess' kingdom to fulfill his promise.

e. “The King’s Son Who Feared Nothing”: The Journey of Learning and Rescue

In the beginning of the tale the hero is presented and introduced along with his environment. This is the first stage of the hero’s journey that is called the Ordinary World. It is described that the hero is the King’s son and live with his parents. He has a special feature that a hero usually has. He has a special gift that he has no fear of anything. The beginning of the tale that marks the introduction of the hero is as follow: There was once a king’s son, who was no longer content to stay at home in his father’s house. (Grimm, 1972: 545)

As the hero does not have fear of anything and is no longer content to stay at his parent’s house he wants to go forth to see wonders. This marks the stage of the call of adventure that the hero wants to see wonders outside his parent’s house. The call of adventure can be seen in the following quotation: ..and as he had no fear of anything, he thought: ‘I will go forth into the wide world, there the time will not seem long to me, and I shall see wonders enough.’ (Grimm, 1972: 545)

The next stage in the hero’s journey is meeting with the mentor. The mentor will help the hero to complete the task he was given. However, in this fairy tale the researcher did not find a mentor who helps the hero. Instead, the absence of mentor in the story is replaced by some helpers who provide helps and aids for the hero but do not play the role as mentor.

The first helper is the faithful lion. The lion was once the lion which lying in front of the gate to guard the garden where there lay the golden apple. After gaining such super power from the ring he picked the apple from the tree of life.

The lion follow him humbly as its master. When the giant who has a wicked heart steal the ring when the hero is bathing the lion then tears the ring from the giant's hand and brings it back to its master. The giant does not give up taking the ring away from the hero. He put the hero's eyes out so that now he is blind. The giant takes the hero to the top of a high rock wish that he will fall down. But the faithful lion had not deserted its master; it held him fast by the clothes, and drew him gradually back again. Finally the lion, knowing the evil design of the giant, pushed the giant out of the edge of the high rock so that he fell, dashed to pieces on the ground. After saving the hero, the faithful animal brings him back to a tree which flowed a clear brook. There the hero finds the water of life which cures his blindness.

The second helper in the story is the beautiful maiden inside the enchanted castle. The maiden tells the hero the story about the evil spell which is thrown over her and her castle. She tells the youth that he has to spend three nights in the great hall of the enchanted castle with no fear. She is also the one who helps the hero to regain his health and cure his pain by giving him the water of life every morning.

Along his journey the hero should complete certain task that he obliged to complete. The test that the hero must accomplish is spending three nights in the enchanted castle without any fear. During the first night in the castle, little devils came from every holes and corners in the castle but he does not afraid. The devils play gamble and upset of his losing cause of his existence there. 'It is not right; someone is here who does not belong to us; it is his fault that I am loosing.' 'Wait,

you fellow behind the stove, I am coming,' said another. (Grimm, 1972: 549). The devils scream louder that anyone who could hear it will be in terror. However, the hero remains still and quite as he fears not. The devils then jumped up from the ground, and fell on him. He cannot defend himself as there are a lot of devils there. They dragged him about on the floor, pinched him, picked him, beat him and tormented him, but no sound escaped from his mouth. In the morning all the devils disappeared leaving him exhausted and beaten on the floor. The black maiden comes to help him and brings him the water of life that could save him. She gives him the water of life so that his wounds are healed and his strength regained. When she went away the hero saw that her feet had become white as he has completed one night.

The second night goes by in a relatively similar manner. The devils came and began their gambling. However, the devils beat the hero much more severely than the night before. His body is covered with wounds, but he still stay quiet until the dawn breaks the devils have to leave him. The black maiden then comes to heal him with the water of life. As he has completed the second night the black maiden become white till the tips of her hands, leave the hero content.

The last night is the worst night among all. The devils torture him badly as if they want to destroy him. The devils come again said: 'Are you still there?' cried they, 'you shall be tormented till your breath stops.' They pricked him and beat him, and threw him here and there, and pulled him by the arms and legs as if they wanted to tear him to pieces, but he bore everything, and never uttered a cry. (Grimm, 1972: 550). Having beaten and tormented badly the hero lay fainted on

the ground. He did not stir not could raise his eyes to look at the maiden who come in and sprinkled and bathed him with the water of life so that he will recover. The three nights stays in the enchanted castle represent the biggest challenge for the hero to prove his quality and ability as a hero. He manages to survive the challenge, as most heroes do, eliminates the villain and brings back the life and balance to the enchanted castle as he has freed the maiden and her castle from the evil spell.

Successfully completed the task he is given, eliminated the villain and freed the maiden and her castle from enchantment, the hero is rewarded with prize. The prize or reward might be in the form of object or person. In this fairy tale the reward is the beautiful maiden who once enchanted to be a black maid. She is the rich King's daughter. They are married and celebrate their wedding with great rejoice in the castle. The researcher did not found the reward in the form of object that usually in the form of a chest full of gold or another wealth.

The next step of the journey is supposed to be the road back. The hero must go back to his Ordinary World and reunite with his family. However, in this fairy tale the hero does not return to his initial place. He marries the King's daughter and lives with his princess.

3. The Methods of Presentation of the Archetypes of Hero and Hero's Journey in Grimm's Fairy Tales

The archetypes of hero and hero's journey in Grimm's fairy tales are presented through the elements of narrative fictions commonly used in literary

works. The archetypes of hero are mostly related to characters and characterization, while the archetypes of hero's journey are presented mostly through plot and setting.

a. The Methods of Presentation of the Archetypes of Hero

There are five methods the characters (the heroes) of the fairy tales are revealed; by actions, by speech, by appearance, by other's comments, and by author's (narrator's) comments. The findings revealed that the fairy tales used in the research employed four methods, by action, by speech, by other's comments and by author's comments, with only one method, by appearance, absent. Among the four methods of character revelation used in the fairy tales, by actions and by speech are the most common.

1) By Action

The most common method used to reveal the archetypes of hero is by actions. This method mostly used in revealing the innocence and the noble-hearted hero archetypes that found in all five fairy tales employed in this research. The hero's deeds and actions determined his quality as a hero. This quotation below shows the method how the hero's archetype revealed by action. The innocence of the hero in the Fairy Tale 1 is marked by his deeds and his action throughout the story.

And as the wind knocked the hanged men against each other, and they moved backwards and forwards, he thought to himself: "If you shiver below by the fire, how those up above must freeze and suffer!" And as he felt pity for them, he raised the ladder, and climbed up, unbound one of them after the other, and brought down all seven. Then he stoked the fire, blew it, and set them all round it to warm themselves. But they sat there and did not stir, and the fire caught their clothes. So he said: "Take care, or I will hang you up again." The dead men, however, did not hear, but were

quite silent, and let their rags go on burning. At this he grew angry, and said: "If you will not take care, I cannot help you, I will not be burnt with you," and he hung them up again each in his turn. Then he sat down by his fire and fell asleep" (Grimm, 1972:32)

Another action that shows the hero in Fairy Tale 1's innocence happens when the hero suddenly warms the dead body thinking that it might bring him back to life as he thinks that he is his cousin.

Then he took him out, and sat down by the fire and laid him on his breast and rubbed his arms that the blood might circulate again. As this also did no good, he thought to himself: "When two people lie in bed together, they warm each other," and carried him to the bed, covered him over and lay down by him. After a short time the dead man became warm too, and began to move. Then said the youth, "See, little cousin, have I not warmed you?" (Grimm, 1972: 37)

The heroes in Fairy Tale 2, Fairy Tale 3, Fairy Tale 4 and Fairy Tale 5 also possess the quality of innocent that marked by their deeds and actions throughout the story. As the hero in Fairy Tale 2 is innocent, he has no hesitation and suspicion when he accepts the King's command to bring a letter to the Queen in which the King said that the boy should be killed.

"My good people, could not the youth take a letter to the Queen; I will give him two gold pieces as a reward." "Just as the King commands," answered they, and they told the boy to hold himself in readiness. (Grimm, 1972: 152)

The quotation below shows the quality of innocence that the hero in Fairy Tale 5 possessed. When the hero has battle with the giant, he has no clue or suspicion about the giant's plan to steal the ring which gives him power from him as they take bath.

Then the giant thought of a ruse, and said: "I have got warm with fighting, and so have you. We will bathe in the river, and cool ourselves before we begin again." The King's son who knew nothing of falsehood, went with

him to the water, and pulled off with his clothes the ring also from his arm, and sprang into the river. (Grimm, 1972: 547).

Another archetype that revealed by the character's actions is the noble-hearted hero. Having noble heart, the heroes in the fairy tales are ready and willing to help others. The hero in Fairy Tale 1's noble heart proved when he tries to warm up the hanged men by taking them down so they can warm themselves around the fire. This quotation below shows his noble heart quality as a hero.

“If you shiver below by the fire, how those up above must freeze and suffer!” And as he felt pity for them, he raised the ladder, and climbed up, unbound one of them after the other, and brought down all seven. Then he stoked the fire, blew it, and set them all round it to warm themselves. (Grimm, 1972: 32)

The hero in Fairy Tale 2 has the noble heart is proved when he, on his way to cut wood, meets a little grey-haired old man who asks him for a piece of cake and a drink. Dummling does what his heart tells him and share his lunch with the old man not like his two brothers who denied him earlier.

When he came to the forest the little old grey man met him like-wise, and greeting him, said: “Give me a piece of cake and a drink out of your bottle; I am so hungry and thirsty.” Dummling answered: “I have only cinder-cake and sour beer; if that pleases you, we will sit down and eat.” So they sat down, and when Dummling pulled out his cinder-cake, it was a fine sweet cake, and the sour beer had become good wine. So they ate and drank, and ... (Grimm, 1972: 323).

The noble-hearted hero archetype can also be seen in Fairy Tale 4 when the hero meets the dwarf along the way. Instead of ignoring the dwarf like his two brothers did, he stops and explains his intention to fetch the water of life to the dwarf.

When he met the dwarf and the latter asked him whither he was going in such haste, he stopped, gave him an explanation, and said: “I am seeking

the water of life, for my father is sick unto death.” “Do you know, then, where that is to be found?” (Grimm, 1972: 450)

2) By Speech

Another common method used to reveal the hero's archetype in five fairy tales is by speech. What the hero said in the story is also determine his quality as a hero. This quotation below shows the revelation of the innocent hero archetype in Fairy Tale 1. The hero in this fairy tale is so innocent that he does not know about fear or how to shudder. He knows nothing that the white figure is a ghost, instead he asks such innocent questions to the ghost.

... he saw a white figure standing on the stairs opposite the sounding hole. “Who is there?” cried he, but the figure made no reply, and did not move or stir. “Give an answer,” cried the boy, “or take yourself off, you have no business here at night.” (Grimm, 1972: 30)

Here is another example of the use of revelation by speech that found in Fairy Tale 2, ‘What do you want?’ said she to him, but she did not look so very wicked. ‘I should like to have three golden hairs from the Devil’s head,’ answered he, ‘else I cannot keep my wife’ (Grimm, 1972: 155). Since he is innocent, the hero in this fairy tale does not afraid of the Devil’s grandmother that he met in Hell. The use of the hero’s speech also marks the noble-hearted hero archetype. The hero’s speech marks his willingness to help others as he has a noble heart.

“Then you can do us a favor,” said the watchman, “if you will tell us why our market-fountain, which once flowed with wine has become dry, and no longer gives even water!” “That you shall know,” answered he; “only wait until I come back.” (Grimm, 1972: 154)

Based on the quotation above, the hero is willing to help the watchman to solve his problem with the fountain. The hero does three similar things like this to the townmen and the ferryman that ask his help. The revelation by speech also

appeared in Fairy Tale 5 when the hero is asked to help the princess from the evil spell. The hero willingly helps the princess though the terror ahead he should encounter is threatening. This can be seen in the quotation below.

“Ah, if you could but deliver me from the evil spell which thrown over me.” “What shall I do” said the King’s son. The maiden answered: “You must pass three nights in the great hall of this enchanted castle, but you must let no fear enter your heart. when they are doing their worst to torment you, if you bear it without letting a sound escape you, I shall be free. Your life they dare not take.” Then said the King’s son: “I have no fear; with God’s help I will try it.”(Grimm, 1972: 549)

3) By Other’s Comments

The revelation by the other’s comments also show the quality of the hero as the other characters react to what the hero did or said. Following quotation shows the reaction from the old man after Dummling shared his cake and drink with him. ‘Since you have a good heart, and are willing to divide what you have, I will give you good luck. There stands an old tree, cut it down, and you will find something at the roots.’ (Grimm, 1972: 323)

After helping the old man, the hero is rewarded as he has done something noble toward others so he gets something in return. Similar thing also happen in Fairy Tale 4. When the hero meets the dwarf he stops and explains to the dwarf about his intention and where he is heading to. He treats the dwarf with a good manner that the dwarf rewarded him with information and things that he needs to fetch the water of life. ‘As you have borne yourself as seemly, and not haughtily like your false brothers, I will give you the information and tell you how you may obtain the water of life. ... (Grimm, 1972: 450).

Another example of revelation by other's comments is in the following quotation. The hero in Fairy Tale 4 is innocent that he does not have any suspicion toward his own brothers that they will cheat on him.

After that they both went to the youngest, mocked him, and said: "You certainly found the water of life, but you have had the pain, and we the gain; you should have been cleverer, and should have kept your eyes open. We took it from you whilst you were asleep at sea, and when a year is over, one of us will go and fetch the beautiful princess. But beware that you do not disclose aught of this to our father; indeed he does not trust you, and if you say a single word, you shall lose your life into the bargain, but if you keep silent, you shall have it as a gift. (Grimm, 1972: 454)

4) By Author's Comments

The author's comments are crucial in the story as they give the readers more explanation about the story and the characters in the story. Here is the example how the author's comments give the readers some information about the hero. It is usually found in the beginning of the story where the hero is introduced with his environment. 'A certain father had two sons, the elder of whom was smart and sensible, and could do everything, but the younger was stupid and could neither learn nor understand anything' (Grimm, 1972: 29).

The quotation below shows that the author's comment is used to explain the situation that the hero is in. the author give brief explanation about the place, the character involved, the location, even the facial expression of the character.

And once when the prince was riding forth to the chase, suspecting no evil, the King's huntsman was told to go with him, and when they were quite alone in the forest, the huntsman looked so sorrowful that the prince said to him: "Dear huntsman, what ails you?" The huntsman said: "I cannot tell you, yet I ought." Then the prince said: "Say openly what it is, I will pardon you." (Grimm, 1972: 454)

b. The Methods of Presentation of the Archetypes of Hero's Journey

1) Plot

All fairy tales used in this research employs chronological order of events with progressive plots. The stages of journey are presented through the development of the plot. It means that the first stage of the journey, the Ordinary World, is always found in the beginning of the stories, or in the introduction of the plot development. The introduction of the hero in his Ordinary World can be seen in the quotation below:

A certain father had two sons, the elder of whom was smart and sensible, and could do everything, but the younger was stupid and could neither learn nor understand anything, ... When anything had to be done, it was always the elder who was forced to do it; ... (Grimm, 1972: 29)

The next stages are presented in linear sequence to the development of the plots. For example, the stage of the Crossing of the First Threshold is linear to the rising action in plot development. The rising action is marked when the hero is actually decide to do the test he is given, this stage is shown in the following quotation: 'Thereupon Dummeling asked to have her for his wife; but the King did not like the son-in-law, and made all manner of excuses and said he must first produce a man who could drink a cellarful of wine' (Grimm, 1972: 325). The Test, Allies, and Enemies is presented as the complication of the plot. At this stage the hero start to do the test he is given to prove his quality as a hero. 'He climbed up the trunk to the top, and as he was about to reach out for an apple, he saw a ring hanging before it; but he thrust his hand through that without any difficulty, and picked the apple' (Grimm, 1972: 546), this quotation marks the stage when the hero is doing the test he is given. The climax of the story is shown in the Ordeal.

At this stage the hero has to face his greatest fear or even experience death. Among five fairy tales used in this research, there is only two fairy tales that employ this stage. The climax of the story can be seen in this following quotation:

... as if they wanted to tear him to pieces, but he bore everything, and never uttered a cry. At last the devils vanished, but he lay fainting there, and did not stir, nor could he raise his eyes to look at the maiden who came in, ... (Grimm, 1972: 50)

After the climax of the story the next plot development of the plot is the falling action that presented by the Reward and the Road Back stage of the hero's journey. After completing the test and defeat the villain, the hero is rewarded. Then he has to go back to his Ordinary World. Successfully defeating the villain and face his greatest fear, the hero in Fairy Tale 1 is rewarded with the chest full of gold. 'The old man led him back to the castle, and in a cellar showed him three chests full of gold. "Of these," said he, "one part is for the poor, the other for the king, the third yours." (Grimm, 1972: 38). The final story of the fairy tale as the hero changed into new individual is presented as the resolution. The hero becomes a new individual; usually he marries the princess and be the King in the new Kingdom. In Fairy Tale 2 the hero becomes the King of the kingdom as the final story, 'The wedding was celebrated, and after the King's death, Dummling inherited his Kingdom and lived for a long time contentedly with his wife.' (Grimm, 1972: 326). Other element to reveal the archetypes of hero's journey is the setting.

2) Setting

The hero's journey is a series of incidents and actions through spaces (places) and time. The common settings of place found in fairy tales are forest or

woods, enchanted castle, far away kingdom, or even a chamber of Hell. In the Ordinary World the hero is usually situated in his initial place from which he undergoes the journey. This following quotation shows the setting of place shown in the story marks the noble heart quality of the hero as he is willing to help others ‘When he came to the forest the little grey man met him likewise and greeting him, said: “Give me a piece of your cake and a drink out of your bottle; I am so hungry and thirsty.” (Grimm, 1972: 323). Along the journey, he comes to various places and meets many obstacles. The most intense stage of the journey, the Ordeal, usually takes place in the most peculiar locations which can be a haunted castle, an enchanted wood, or even a chamber in hell. When the journey ends, once again the hero comes back to safe places, which are usually much better than his initial origins.

Time setting is also employed to reveal the stages of journey that the hero undergoes. As mentioned previously, in his journey, the hero moves from one place to another and from one point of time to another progressively. The overall story in most fairy tales, however, takes only relatively short time (several days, several weeks, few months, or one or two years). This makes the story more intense and only has few spaces for additional events that may make the story more complicated.

B. DISCUSSION

Based on the findings it can be seen that not all the archetypes of hero and hero’s journey are found in the Grimm’s fairy tales used in this research. The

discussion will be focused on why certain archetypes of hero and hero's journey are found in the fairy tales and why some others are not. Also, it will discuss further the methods of presentation of the archetypes of hero and hero's journey in Grimm's fairy tales.

From four archetypes of hero employed in this research, innocent hero and noble-hearted hero are found in all five Grimm's fairy tales used in this research. This is not surprising since the most prominent qualities expected from a hero, among other, are being innocent and noble-hearted. Being innocent means that a hero thinks, behaves, and acts based more on instinct rather than on rational consideration. The judgment on what the hero does is not whether it is right or wrong but based on the consideration that the deed should be done or not, but it is more likely that he or she does it because his or her instinct tells him or her to do so. Furthermore, innocence signifies purity of the heart, like a child who does everything out of instinct, without thinking about the benefits of what he does. This is exactly why most heroes in fairy tales are presented as children and teenagers. Even when the hero is an adult, the quality of being innocent individual is still obviously marked.

Innocence also signifies the hero's noble motives in doing all the deeds and the journey. It is true that the outcome of the journey is sometime in the form of rewards for the hero, but the motives of his deeds are more often not out of individual pursuits. In the first fairy tales "The Story of Youth Who Went Forth to Learn What Fear Was" the quality of being innocent is, in fact, the ultimate motive of his journey. He does the journey in order to learn something; fear. A

person needs a rational thinking to feel and sense what fear is and only in the state of very innocent he cannot feel and tell what fear is. Only when the experience takes over the innocence does he learn what fear is. In the second fairy tale “The Devil with the Three Golden Hair” the innocence takes form in the presentation of a hero who always follows his instinct. To be banished, plotted for death, and then sent to hell does not stop the hero. He follows his heart, rather than his head, to move forward to undergo the journey and fulfill his destiny.

Like those in the previous two fairy tales, the hero in the third fairy tale “The Golden Goose” is indeed an innocent individual. Even when he does good deeds helping others, he does them out of innocence, without thinking of the rewards, or advantages and disadvantages of his deeds. This quality is important especially in fairy tales where the hero is the youngest among siblings. In most fairy tales being the youngest means that the hero has peculiar quality and in most cases this quality is being innocent. In the next fairy tale “The Water of Life” the innocent hero again presented as the youngest among three siblings. His innocence makes him unaware of the evil of his older brothers. This does not mean that the hero is a foolish individual. He just believes that brothers will love and take care of each other. He never has a thought that his brothers, and even his father, will have evil plots against him. Again, this quality is significant since it is what differentiates the hero from the rest, the ability to see the good side of everything. Like in the first fairy tale, in the last fairy tale “The King’s Son Who Feared Nothing” it is the innocence that motivates the hero to undergo the journey. His inability to see what fear is generates him to do the quest and face

many tests and challenges. It is not bravery but innocence which makes the hero dare to face the giant, encounter beasts guarding the tree of life, and spend three nights in an enchanted castle. He fears nothing since he does not know the meaning of fear. Thus, this quality is important regarding the plot of the story since only when the hero is innocent the journey can take place.

The second most prevalent archetypes of hero found in the Grimm's fairy tales is noble-hearted hero. Like innocence, noble heart is a quality that a hero in fairy tale must possess. This quality does not only differentiate the hero from the villains, but also signifies the nobility of his deeds and motives of his journey. It can be found in all fairy tales used in the research that the heroes are noble-hearted. They are not only kind individuals who treat others well, but also ready helpers who eagerly provide helps for others. A hero's deeds and actions are not only measured by the final achievement, but also by the process and how they bring benefit to others. Also the motives of the deeds and actions must be based of purity of the heart. It does not mean that the hero must put aside his individual goal, but he must too consider the bigger goal as defeating evils and bringing peace to the larger society.

Special environment of birth is found in four out of five fairy tales used in this research. Many heroes in fairy tales are presented as born in special environment or with special features and ability. In many cases the special condition of birth becomes the first sign of a future hero. In "The Devil With the Three Golden Hair" the hero's special environment of birth signifies his destiny. His condition of being born with caul seems to foretell everything of his future

including always being blessed with good luck and becomes a king. In two other fairy tales “The Golden Goose” and “The Water of Life” the special environment of birth is presented in the fact that the hero is the youngest of three siblings. We can consider this condition as special environment of birth because by being the youngest the heroes in the two fairy tales are special in many senses; they are the most truthful, the most honest, the most noble-hearted, and often, if not always, the most ill-treated.

In most fairy tales, the heroes’ parents are either humble folks or kings. In both cases, the parents are often single, or even absent. Other possibility is that the heroes are separated from their original (biological) parents and raised by substitute parents. In fairy tales involving single-parented heroes, or heroes with no biological parents (either die or being separated), the heroes often undergo a journey to prove his worthiness as individual. As a matter of fact, the roles of parents in most fairy tales are not quite significant. They usually appear in the beginning of the story only to signify how the hero’s ordinary world is before he actually undergoes the journey.

Meanwhile, among the twelve stages of hero’s journey, the Ordinary World, Call of Adventure, The Reward, and Return with the Elixir are found in all five fairy tales used in this research. This is due to the notion that those four stages signify the main stages of hero’s journey. In order to undergo a journey, a hero must first belong to the Ordinary World, the world before the hero actually takes the journey. The Call of Adventure is the first sign for the hero to undergo the journey. Only by realizing that something is not right or to be done, the hero

can commit a journey. The Reward is what the hero does the journey for. Thus, it is the reward that becomes the very reason for the hero to face tests and challenges. That is why this stage is not absent in all fairy tales used in this research. In fact, this stage is more prevalent in fairy tales than it is in other narratives. Return with Elixir signifies the hero's success in undergoing the journey. Since the hero does the quest not only for individual achievement, the Return with the Elixir becomes significant in order to show his worthiness for others, for his people. Furthermore, the hero takes the journey to come back, to return to his ordinary world as a new individual. In fairy tales, however, the world to which the hero returns is often a new one. This is because in fairy tales the heroes, especially those who are from humble beginning, turn to be kings or marry princess in the end of the story.

Three stages that are only found in two fairy tales are Approach to the Inmost Cave, The Ordeal, and The Road Back. This finding is interesting since these three stages are significant to complete the hero's journey. Approach to the Inmost Cave signifies the stage before the hero faces the most intense phase in his journey, the Ordeal. However, the absence of this stage may be due to the simplicity of fairy tales' plot. Most fairy tales are relatively short compared to other narratives such as myths and legend. After meeting with test, friends, and enemies, the heroes of most fairy tales will directly face the Ordeal. Even the Ordeal itself is sometimes absent in the story. In three fairy tales ("The Devil With The Three Golden Hairs", "The Golden Goose", "The Water of Life") the heroes do not face the Ordeal stage. In "The Devil with the Three Golden Hairs" the

absence of the Ordeal stage is due to its lucky hero. In fact, the hero does not encounter a dead or alive situation. The same case also happens to the fairy tale “The Golden Goose”. In “The Water of Life” the plot is quite complicated but there is no real encounter with the utmost villain or dark power that makes the hero undergo the Ordeal stage.

The most interesting finding in the hero’s journey is the absence of Refusal to the Call stage in all Grimm’s fairy tales analyzed in this research. In longer narratives, this stage is almost always presented to show how the heroes’ consideration of what consequences if they accept the call. As explained previously, most fairy tales have simple plots that, in turn, affect the presentation of the stages of the hero’s journey. Most heroes in fairy tales will willingly accept the Call, whether it is out of innocence or of obligation. In most cases, it is the Mentors that encourage the hero to accept the Call and undergo the journey. Thus, the absence of the stage does not affect the outcome of the hero’s journey. In fact, it is needed due to the plot structure of most fairy tales.

Concerning the methods of how the archetypes of hero and hero’s journey, it is found that the tales in the research employ elements of narrative fiction, mainly characters and characterization for the archetypes of hero, and plot and setting for the archetypes of hero’s journey. The hero is the main character in every story, including in any fairy tale. As the hero, he or she is attributed with certain archetypal features. These features of hero are commonly revealed through several methods. In five fairy tales used in the research, the archetypes of hero are

presented mostly through character revelation by actions and by speech. The other methods employed are by other's comments and by author's comments.

The dominance of character revelation by actions and by speech is due to the form of fairy tales which is dominated by dialogues and actions. The narration is usually relatively short. This is why character revelation by author's comments is not dominant since this method is significant when there are long narrations in a story. Unlike dialogues in other narrative fictions such as novels or short stories, dialogues in Grimm's fairy tales are mixed in the same paragraph with the narrations. Thus, although a paragraph seems to appear like a narration, it is actually dominated by short dialogues. This is why character's revelation by speech is commonly found in significant degree in Grimm's fairy tales. Also, this contributes to the use of another method, character revelation by other's comments. The readers notice how the hero is and what kind of individual he or she is by what he or she says and what others say about him or her.

The narrations where the author (narrator) is supposed to elaborate the detail of the events and the characters are in fact descriptions of sequenced actions done by both the hero and other characters. Thus, it is rarely found in the fairy tales used in this research where the author gives comments to what the characters do or experience. Furthermore, a hero is a man of actions. He or she will show his deeds more by actions than by speeches. These two factors are the reason why character revelation by action is significantly dominant in Grimm's fairy tales. The hero's innocence and noble-hearted, for example, can be noticed from how he or she acts and does certain deeds. However, the author's comments are the

method commonly, if not exclusively, used to reveal the archetypes of single-parented hero and special environment of birth. The reason for this is clear. It is only, or mainly, by narration that the readers will get the clear description about the hero's origins and his birth.

The absence of character revelation by appearance is interesting since it is common to relate a character's certain physical appearances to his emotional or psychological qualities. For examples, the wrinkled-ugly face of a witch, with her peculiar outfits, represents her wickedness. This may be true in fairy tales where the heroes are described as having peculiar physical appearances. In five fairy tales used in this research, however, all the heroes are described as physically normal. Their characters are revealed more through emotional qualities and how they react to certain situations.

As mentioned in the findings, the archetypes of the hero's journey are mainly revealed through plot and setting. The reason for this is that the stages of the hero's journey are comparable to the development of the plot. The first stage of the journey represents the beginning of the story, or the introduction in the plot development. As the story advances, thus the problems become more complicated and the events grow more intense, the hero moves to more advanced stages of the journey in plot development.

The stage of separation (departure) – initiation – return in the archetypes of hero's journey is comparable to the stage of introduction (complication) – climax – resolution in plot structure. All the heroes in the fairy tales used in this research depart from their Ordinary World to take up the journey to the Special

World where they undergo initiation through a series of tests and obstacles in order to return once again to Ordinary World, but this time as different individuals. These stages comprise the essence of the story in all fairy tales, and through plot these stages are revealed.

Almost all fairy tales have similar plot structure, in the sense that it is progressive and chronological. This is due to the simplicity of fairy tales' plot structures. In fact, almost all Grimm's fairy tales follow similar pattern of plot structure. The story moves forward as the hero moves from one stage to the next. In five fairy tales used in the research, none of them uses flashback in its order of events. Also, all of the fairy tales present single and linear story, the story of the hero. This is why all of the fairy tales employ progressive plot and none of them uses episodic plot.

The significance of settings in revealing the archetypes of hero's journey is due to role of setting in giving the contexts to the stories. If the plot gives a story the soul, the setting gives the body. It is the element that gives a story physical form, the "where" and "when". The hero's journey is both physical and psychological trip and it is the setting that gives the place and time for the journey.

The setting of place also follows the cycle of Ordinary World – Special World – Ordinary World of stages of the hero's journey. In the beginning of the story, the setting of the Ordinary World is presented as the place where the hero initially lives, with or without his family. It is generally usual place such as humble house or hut, a small town, or a palace (although it can be particular).

Everything is described as not particular until the next stage of the hero's journey happens. The Special World, on the other hand, is described as particular place with extraordinary environment. Everything in this place does not have any resemblance to that in Ordinary World. This can be a dark-enchanted wood or castle, magical location, spelled site, or even the hell. The particular feature of the Special World is significant as in this stage the hero is being tested with the utmost evil power to prove his quality as a hero. Returning to the Ordinary World, the hero has become a new individual as he has undergone a stage of initiation. However, the second Ordinary World is usually described as better place than the hero's initial place. This is due to the reward the hero receives because he has succeeded in his journey.

The setting of time gives the period of how long the hero experiences every stage. This time distribution varies in fairy tales. Some fairy tales give more time allocation in the stage of Ordinary World, but some others in the Tests or other stages. However, there is a similarity in most fairy tales in which the stories happen in relatively short time. If the story happens in a long period as in "The Devil with the Tree Golden Hairs" in which the story begins when the hero is born and continues when he is fourteen years old, the period of fourteen years is not told and the actual journey begins when he accepts the challenge to collect the Devil's hair. The other four fairy tales are presented as happening in relatively short time. Whether the story takes a short or long time, the setting of time gives the time context of when and how long the hero undergoes each stage, and all stages of the journey.

CHAPTER V

CONCLUSION

Based on the findings and discussion in Chapter IV, some conclusions can be drawn related to the research focus and objectives of the problem stated in Chapter I. The conclusions are derived into the following points:

1. There are four archetypes of hero found in five selected Grimm's fairy tales employed in this research; "The Story of the Youth Who Went Forth to Learn What Fear Was", "The Devil with the Three Golden Hairs", "The Golden Goose", "The Water of Life", and "The King's Son Who Feared Nothing". The first archetype of hero is innocence. Innocence as the hero's most significant identity, found in all five fairy tales. Innocence, a quality that is generally related to a child and childhood, in fact is one of the factors that differentiate a hero from the rest of the folks, including the villains. An innocent child does every deed out of instinct and purity, not of reason and consideration. The second is the special environment of birth. This archetype is only found in three fairy tales. Most heroes in myths and tales were born in special circumstances and with special feature. The hero's special birth condition in fact will determine his future fate as a hero. The third is single-parented hero. The hero's parents are often dead, absent, or uncaring. Usually it is only the father who is described in the beginning of the story. Parents' role is not significant in fairy tale as the hero cannot begin his journey if the parents are still present. The last archetype found in the research is noble-hearted hero. The hero's deeds are marked by a nobility of purpose, and he

must be willing to risk his life not only for his ideals, but also to help the people.

2. There are eleven out of twelve stages of the archetypes of hero's journey found in the five fairy tales under study. Among the eleven stages of hero's journey found, the Ordinary World, Call of Adventure, The Reward, and Return with the Elixir are found in all five fairy tales used in this research. This is due to the notion that those four stages signify the main stages of hero's journey. The Ordinary World is the world before the hero actually takes the journey. The Call of Adventure signifies the first sign for the hero to undergo the journey. The Reward is what the hero undergoes the journey for. Meanwhile, Return with Elixir represents the success of the hero's journey. Three stages that are only found in two fairy tales are Approach to the Inmost Cave, The Ordeal, and The Road Back. The absence of this stage in some fairy tales may be due to the simplicity of fairy tales' plot. Most of the fairy tales are relatively short compared to other narratives such as myths and legend. The most interesting finding in the hero's journey is the absence of Refusal to the Call stage in all Grimm's fairy tales analyzed in this research. This is due to the simple plot structure generally found in most fairy tales that, in turn, affects the presentation of the stages of the hero's journey. Most of the heroes in fairy tales will willingly accept the Call, whether it is out of innocence or of obligation. In most cases, it is the Mentors who encourage the hero to accept the Call and undergo the journey. Thus, the absence of the

stage does not affect the outcome of the hero's journey. In fact, it is needed due to the plot structure of most fairy tales.

3. There are several methods used in five selected Grimm's fairy tales employed in this research to reveal the archetypes of hero and hero's journey. The most common method used to reveal the archetypes of hero is using character. The data show that character revelation by action and by speech are the methods mostly used in five Grimm's fairy tales. The dominance of character revelation by action and by speech is due to the form of fairy tales which is dominated by dialogues and actions. Meanwhile, the methods used to reveal the archetypes of the hero's journey are plot and setting. Almost all Grimm's fairy tales follow similar pattern of plot structure. The story moves forward as the hero moves from one stage to the next. The role of setting is giving the contexts to the stories.

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APPENDIX A

Appendix I

The Summary of Five Selected Grimm's Fairy Tales

1. The Story of the Youth Who Went Forth to Learn What Fear Was

This tale is about the younger lad of two brothers who cannot understand and feel what fear is. He is disturbed by his peculiarity, so he tells his father that he wants to learn what fear is. The sexton helps him as he dresses himself in white clothes and pretends as a ghost. Instead of being scared, the boy asks innocent questions and attacks 'the ghost'. The father turns him out of the house so that he can learn how to shudder. On his way, he meets a man who tells him to sit beneath the gallows where seven dead men hanged, but the boy still cannot fear. Next, he meets the inn keeper who tells him to visit the haunted castle to learn how to shudder. He has to spend three nights in the haunted castle to learn what fear is and to win the King's daughter.

The first night the boy is visited by various ghosts, but he manages to survive the challenge. The second night goes by in relatively similar manner. More ghosts visit him. Instead of being scared by the ghosts, he plays nine pins and he survives another night in the haunted castle. On the third night he has to face his greatest fear and almost experience death, but he manages to survive. However, he still cannot fear or shudder.

Marrying the King's daughter, the boy still does not know how to shudder. One night the princess pours water with gudgeons. The water and the crawling fish successfully make the boy shudder.

2. The Devil with Three Golden Hairs

The tale is about a boy who was born with a caul on. The caul makes him surrounded by good luck. When he is still a baby, the King who does not want him to marry his daughter tries to kill him. However, the millers find him and take care of him. When the King finds out that he is still alive, he tries to kill him once again. However, the boy survives and the prophecy is fulfilled that he marries the King's daughter. Knowing this, the King asks the boy to bring him three golden hairs from the Devil in Hell.

The boy takes the journey to fetch the three golden hairs. On his way he meets three people who ask him questions. In Hell, he meets the Devil's grandmother who changes him into an ant and helps him to fetch the three golden hairs and the three questions for the people he meets before.

Gaining the three golden hairs and the three answers, he heads home. He gives the answers to the ferryman and the townmen. He succeeds in completing the task from the king and can marry his daughter.

3. The Golden Goose

The tale is about the youngest of three brothers named Dummling. He is ill treated by his own family. After his two brothers failed to cut the wood in the forest, he wants to go either. In the forest he meets an old grey man who asks for his food and drink. He gives him what he has and as a reward he gets a golden goose he found in the root of a tree. When Dummling has to stay in an inn, the daughters of the owner wants to have the golden feather, but they end up attached

to the goose. The parson and the sexton he meets on his way also attached to the goose.

Dummling goes to the city where there is challenge to make the serious princess laugh. Dummling succeeds to make her laugh with his golden goose and the five people attached to it. When he asks the King to marry his daughter, the King refuses and finds excuses to stop him. First, he wants Dummling to produce a man who can drink a cellarful of wine, then a man who can eat the mountains of bread, and the last he has to bring a ship which can sail both in land and sea. Dummling asks the old man he met in the forest to help him with the tests. He successfully completes the tests and the King can no longer forbid him to marry his daughter. Dummling marries the princess and after the King's death, he becomes the King.

4. The Water of Life

The tale is about the youngest of the three brothers who wants to fetch the water of life to save his ill father. After the two older brothers failed to fetch the water of life, the prince goes to fetch it. On his way he meets the dwarf who gives him information and tools to complete the task.

When he comes to the enchanted castle, he meets the princess who will wait for a year for him in her castle because he has set her free. Then, the prince fetches the water of life from the fountain. On his way home, he meets the dwarf again and begs him to free his brothers.

The three brothers ride back home, across countries and sea. The prince helps some countries where famine and war reign with the bread and sword he brings from the enchanted castle. The older brothers are wicked that they steal the water of life from him and change it to salt water. The King is furious and sentences the prince to death. However, the huntsman does not have the heart to do it then he lets him free.

A year later, the two brothers try to come to the princess' castle to marry her but they failed. The prince, thought to be dead, rides to the castle and marries her. The princess tells him that his father has forgiven him and he rides back to his father's kingdom.

5. The King's Son Who Feared Nothing

The tale is about a king's son who wants to explore the world as he has no fear. On his way, he meets the giant who asks him to help him fetch the golden apple from a tree in the wondrous garden. Successfully picking up the apple, the prince gets a ring that makes him stronger and unbeatable. He also gets the lion that follows him humbly as its master. The giant wants to steal the ring but he fails to do it as the lion saves the prince.

The giant makes the prince blind. After he regained his vision with the water of life, he continues his journey. On his journey, he meets a princess who asks his help to free her and her castle from a wicked spell. The prince agrees to help her as he has no fear. The prince has to spend three nights in the great hall of enchanted castle and when he fears something he cannot make a sound. The first

and the second night go by in similar way. The prince successfully survives the threats from the devils. Every time he successfully stays the night, the princess' spell breaks a little by little. On the third night, the prince must face his greatest fear. The devils beat him till he faints. The princess gives her the water of life and he becomes fresh and healthy. The princess is finally spell free and her enchanted castle either. Finally they marry with the great rejoicings in the castle.

Appendix II

Table 1: The Archetypes of Hero in Five Selected Grimm's Fairy Tales

No.	Category	Fairy Tale	Page	Quotation	Description	The Method The Archetypes Presented
1.	Innocent	Fairy Tale 1	29	1) A certain father had two sons, the elder of whom was smart and sensible, and could do everything, but the younger was stupid and could neither learn nor understand anything, ...	The peculiar quality that the hero has can be seen since the beginning of the story. He is completely different from his older brother in the sense that he is unable to perform even trivial tasks a normal man capable of doing.	By Author's Comments
			29	2) Or when stories were told by the fire at night which made the flesh creep, the listeners sometimes said: "Oh, it makes us shudder!" The younger sat in a corner and listened with the rest of them, and could not imagine what they could mean. "They are always saying: "It makes me shudder, it makes me shudder!" It does not make me shudder," thought he. "That, too, must be an art of which I understand nothing!"	The hero is so innocent that he cannot perceive that fear is a normal feeling for all people.	By Action
			30	3) "You shall soon learn what it is to shudder, but you will not earn your bread by that."	The hero's father thinks that learning how to shudder is irrational and will bring nothing to the hero's life.	By Others' Comments

			30	4) ..and the father bewailed his trouble, and told him how his younger son was so backward in every respect that he knew nothing and learnt nothing.	The hero's father is very concerned about the hero's peculiar quality that he cannot learn anything.	By Author's Comments
			30	5) "Who is there?" cried he, but the figure made no reply, and did not move or stir. "Give an answer," cried the boy, "or take yourself off, you have no business here at night."	When the hero sees a ghost in the tower he asks innocence questions instead of being scared.	By Speech
			31	6) "Your boy," cried she, "has been the cause of a great misfortune!" "He has thrown my husband down the steps so that he broke his leg. Take the good-for-nothing fellow out of our house."	The hero's innocence is the reason why the hero did that because he does know nothing about what fear is.	By Others' Comments
			31	7) The father was terrified, and ran thither and scolded the boy. "What wicked tricks are these?" said he. "The devil must have put them into your head." "Father," he replied, "do listen to me. I'm quite innocent. He was standing there by night like one intent on doing evil. I did not know who it was, and I entreated him three times either to speak or to go away."	The hero's innocence is the reason why the hero did that because he does know nothing about what fear is.	By Speech
			32	8) And as the wind knocked the hanged men against each other, and they moved backwards and forwards, he thought to himself: "If you shiver below by the fire, how those up above must freeze and suffer!" And as he felt pity for them, he raised the ladder, and climbed up, unbound one of them after the other, and brought down all seven. Then he stoked the fire, blew it, and set them all round it to warm themselves. But they sat there and did not	The hero's deed towards the hanged men shows that he is so innocent that he know nothing about fear. He helps the hanged men to warm himself by the fire.	By Action

				<p>stir, and the fire caught their clothes. So he said: "Take care, or I will hang you up again." The dead men, however, did not hear, but were quite silent, and let their rags go on burning. At this he grew angry, and said: "If you will not take care, I cannot help you, I will not be burnt with you," and he hung them up again each in his turn. Then he sat down by his fire and fell asleep"</p>		
		34	9)	<p>Towards midnight he was about to poke his fire, and as he was blowing it, something cried suddenly from one corner: "Au, miau! How cold we are!" "You fools!" cried he, "what are you crying about? If you are cold, come and take a seat by the fire and warm yourselves." And when he had said that, two great black cats came with one tremendous leap and sat down on each side of him, and looked savagely at him with their fiery eyes. After a short time, when they had warmed themselves, they said: "Comrade, shall we have a game of cards?" "Why not?" he replied, "but just show me your paws." Then they stretched out their claws. "Oh," said he, "what long nails you have! Wait, I must first cut them for you." Thereupon he seized them by the throats, put them on the cutting-board and screwed their feet fast. "I have looked at your fingers," said he, "and my fancy for card-playing has gone," and he struck them dead and threw them out into the water.</p>	<p>On the first night in the haunted castle the hero was visited by various ghosts but he managed to get rid of them without getting scared.</p>	By Action
		37	10)	<p>Then he took him out, and sat down by the fire and</p>	<p>Instead of being scared of the</p>	By Action

				laid him on his breast and rubbed his arms that the blood might circulate again. As this also did no good, he thought to himself: "When two people lie in bed together, they warm each other," and carried him to the bed, covered him over and lay down by him. After a short time the dead man became warm too, and began to move. Then said the youth, "See, little cousin, have I not warmed you?"	dead man in the coffin, the hero feels pity as the dead man is cold. Then he tries to warm him up.	
			38	11) "Now you must have learnt what shuddering is?" "No," he answered; "what can it be? My dead cousin was here, and a bearded man came and showed me a great deal of money down below, but no one told me what it was to shudder." "Then," said the king, "you have saved the castle, and shall marry my daughter." "That is all very well," said he, "but still I do not know what it is to shudder!"	Even when he has survived all the tests and the King congratulates him and grants him the princess, he is not excited as other people who have done great tasks might be.	By Speech
		Fairy Tale 2	152	12) "My good people, could not the youth take a letter to the Queen; I will give him two gold pieces as a reward." "Just as the King commands," answered they, and they told the boy to hold himself in readiness.	When the King orders him to take the letter to the Queen, he does not hesitate and has no suspicion of the King's evil intention.	By Action
			152	13) "Let them come," said the boy, "I am not afraid; but I am so tired that I cannot go any farther." And he stretched himself upon a bench and fell asleep.	The hero is not afraid of the robbers as he is innocent.	By Action
			152	14) "I will fetch the golden hairs, I am not afraid of the Devil."	The hero is not afraid of the Devil as he is innocent.	By Speech
			155	15) "What do you want?" said she to him, but she did not look so very wicked. "I should like to have three golden hairs from the Devil's head,"	Instead of getting scared of the Devil's grandmother, the hero says his intention briefly	By Speech

				answered he, “else I cannot keep my wife.”	to her.	
		Fairy Tale 3	323	16) Dummling answered: “I have only cinder-cake and sour beer; if that pleases you, we will sit down and eat.” So they sat down, and when Dummling pulled out his cinder-cake, it was a fine sweet cake, and the sour beer had become good wine. So they ate and drank, ...	As he is innocent, Dummling willingly shared his food with the stranger that he just met in the forest without thinking about what he will get in return.	By Action
			324	17) The next morning Dummling took the goose under his arm and set out, without troubling himself about the three girls who were hanging on to it. They were obliged to run after him continually, now left, now right, wherever his legs took him.	He is not bothered with the three girls who are hanging on to the golden goose.	By Action
		Fairy Tale 4	454	18) After that they both went to the youngest, mocked him, and said: “You certainly found the water of life, but you have had the pain, and we the gain; you should have been cleverer, and should have kept your eyes open. We took it from you whilst you were asleep at sea, and when a year is over, one of us will go and fetch the beautiful princess. But beware that you do not disclose aught of this to our father; indeed he does not trust you, and if you say a single word, you shall lose your life into the bargain, but if you keep silent, you shall have it as a gift.	As the hero is innocent, he does not have suspicion towards his brothers that they will cheat on him.	By Others’ Comments
			454	19) And once when the prince was riding forth to the chase, suspecting no evil, the King’s huntsman was told to go with him, and when they were quite alone in the forest, the huntsman looked so sorrowful that the prince said to him: “Dear	The hero does not know that he is about to be killed by the huntsman as his punishment.	By Author’s Comment

				huntsman, what ails you?" The huntsman said: "I cannot tell you, yet I ought." Then the prince said: "Say openly what it is, I will pardon you."		
		Fairy Tale 5	545	20) There was once a king's son, who was no longer content to stay at home in his father's house, and as he had no fear of anything, he thought: "I will go forth into the wide world, there the time will not seem long to me, and I shall see wonders enough. So he took leave of his parents and went forth, and on and on from morning till night.	The quality of the hero can be seen since the beginning of the story.	By Author's Comment
			546	21) The King's son looked up, saw the giant, and said: "Oh you blockhead, you think indeed that you only have strong arms, I can do everything I want to do."	As he is innocent he is not afraid of the giant.	By Speech
				22) Then said the King's son: "I have no fear; with God's help I will try it."	The hero is not afraid of the challenge in the haunted castle.	By Speech
2.	Special Environment of Birth	Fairy Tale 2	151	1) There was once a poor woman who gave birth to a little son; and as he came into the world with a caul on, it was predicted that in his fourteenth year he would have the King's daughter as his wife.	His special birth condition in fact will determine his future fate as a hero.	By Author's Comment
		Fairy Tale 3	322	2) There was a man who had three sons, the youngest of whom was called Dummling, and was despised, mocked, and sneered at every occasion.	Being the youngest son in his family marks the hero's special environment of birth.	By Author's Comment
			323	3) "Your brothers have hurt themselves with it, leave it alone, you do not understand anything about it."	Being the youngest, sometimes the hero is ill treated even by his family.	By Others' Comment
		Fairy Tale 4	450	4) As the second son also remained away, the	Being the last to fetch the	By Author's

				youngest begged to be allowed to go forth to fetch the water, and at last the King was obliged to let him go.	water of life because the hero is underestimated as being the youngest son in his family.	Comment
3.	Single-parented Hero	Fairy Tale 1	29	1) A certain father had two sons, the elder of whom was smart and sensible, and could do everything, but the younger was stupid and could neither learn nor understand anything.	It is only the father who is described in the introduction. The mother is not mentioned at all till the end of the story.	By Author's Comment
		Fairy Tale 4	449	2) There was once a King who had an illness, and no one believed that he would come out of it with his life.	It is only the father who is described in the introduction. The mother is not mentioned at all till the end of the story.	By Author's Comment
4.	Noble-Hearted Hero	Fairy Tale 1	32	1) "If you shiver below by the fire, how those up above must freeze and suffer!" And as he felt pity for them, he raised the ladder, and climbed up, unbound one of them after the other, and brought down all seven. Then he stoked the fire, blew it, and set them all round it to warm themselves.	As the hero has a noble heart, he helps the hanged men to warm themselves because the weather is so cold.	By Action
			34	2) "You fools!" cried he, "what are you crying about? If you are cold, come and take a seat by the fire, and warm yourselves."	The hero helps the cats to warm themselves as he has noble heart.	By Speech
			37	3) Then he took him out, and sat down by the fire and laid him on his breast and rubbed his arms that the blood might circulate again.	The hero helps the dead man that he thinks is his cousin to warm him up.	By Action
			38	4) Then he seized an iron bar and beat the old man till he moaned and entreated him to stop, when he would give him great riches. The youth drew out the axe and let him go.	As he has noble heart, the hero release the old man.	By Action

		Fairy Tale 2	154	5) "Then you can do us a favor," said the watchman, "if you will tell us why our market-fountain, which once flowed with wine has become dry, and no longer gives even water!" "That you shall know," answered he; "only wait until I come back."	The hero is willing to help the watchman with his problem.	By Speech
			155	6) "Then you can do us a favor and tell us why a tree in our town which once bore golden apples now does not even put forth leaves?" "You shall know that," answered he; "only wait until I come back."	The hero is willing to help the watchman with his problem.	By Speech
			155	7) "Then you can do me a favor," said the ferryman, "and tell me why I must always be rowing backwards and forwards, and am never set free?" "You shall know that," answered he; "only wait until I come back."	The hero is willing to help the ferryman with his problem.	By Speech
		Fairy Tale 3	323	8) When he came to the forest the little old grey man met him like-wise, and greeting him, said: "Give me a piece of your cake and a drink out of your bottle; I am so hungry and thirsty." Dummling answered: "I have only cinder-cake and sour beer; if that pleases you, we will sit down and eat."	The hero willing to divide his food and drink to the little old man.	By Action
			323	9) "Since you have a good heart, and are willing to divide what you have, I will give you good luck..."	The little man gives the hero a reward for his nobility.	By Others' Comments
			325	10) "There, I can help you," said Dummling, "just come with me and you shall be satisfied." He led him into the king's cellar, and the man bent over the huge barrels, and drank and drank till his loin hurt, and before the day was out he had emptied all the barrels.	The hero helps the little man to satisfy his thirst.	By Action

			326	11) At this Dummling was glad, and said: "Get up and come with me; you shall eat yourself full." He led him to the King's palace. Where all the flour in the whole kingdom was collected, and from it he caused a huge mountain of bread to be baked.	The hero helps the little man to satisfy his hunger.	By Action
			326	12) "Since you have given me to eat and to drink, I will give you the ship; and I do all this because you once were kind to me."	The hero gets the reward from being noble-hearted.	By Others' Comments
		Fairy Tale 4	450	13) When he met the dwarf and the latter asked him whither he was going in such haste, he stopped, gave him an explanation, and said: "I am seeking the water of life, for my father is sick unto death." "Do you know, then, where that is to be found?"	As the hero has a noble heart, he does not ignore the dwarf and treat him well.	By Action
			450	14) "As you have borne yourself as seemly, and not haughtily like your false brothers, I will give you the information and tell you how you may obtain the water of life..."	The hero gets the reward from being noble-hearted.	By Others' Comments
			453	15) After that they rode on together, and chanced upon a land where war and famine reigned, and the King already thought he must perish, for the scarcity was so great. Then the prince went to him and gave him the loaf, wherewith he fed and satisfied the whole of his kingdom, and then the prince gave him the word also, wherewith he slew the hosts of his enemies, and could now live in rest and peace.	The hero helps the King to solve the problems with what he has and brings peace to the kingdom.	By Action
		Fairy Tale 5	546	16) "Child of man, if you are one of that kind, go and bring me an apple of the tree of life." "What do you want with it?" said the King's son. "I do not want the apple for myself," answered the giant, "but I	The hero is willing to help to find the golden apple.	By Speech

				have a betrothed bride who wishes for it. I have traveled far about the world and cannot find the tree.” “I will soon find it,” said the King’s son, “and I do not know what is to prevent me from getting the apple down.”		
			549	17) “Ah, if you could but deliver me from the evil spell which thrown over me.” “What shall I do” said the King’s son. The maiden answered: “You must pass three nights in the great hall of this enchanted castle, but you must let no fear enter your heart. when they are doing their worst to torment you, if you bear it without letting a sound escape you, I shall be free. Your life they dare not take.”	The hero helps the maiden to free her and her kingdom from a spell that thrown over her.	By Speech

Table 2: The Archetypes of Hero’s Journey in Five Selected Grimm’s Fairy Tales

No.	Category	Fairy Tale	Page	Data	Description	The Method The Archetypes Presented
1.	The Ordinary World	Fairy Tale 1	29	1) A certain father had two sons, the elder of whom was smart and sensible, and could do everything, but the younger was stupid and could neither learn nor understand anything, and when people saw him they said: "There's a fellow who will give his father some trouble!" When anything had to be done, it was always the elder who was forced to do it; ...	The hero is described as the younger lad of two brothers. His environment, heredity and his special feature as a hero is described in this stage.	Plot – Introduction
					The hero lives in the Ordinary World, where he lives with his father and his older brother.	Setting of Time and Place
		Fairy Tale 2	151	2) There was once a poor woman who gave birth to a little son; and as he came into the world with a caul on, it was predicted that in his fourteenth year he would have the King's daughter for his wife.	The hero is described with his special environment of birth that he was born with a caul on. It marks his quality as a hero.	Plot - Introduction
					It is the time when the hero was born to a poor family.	Setting of Time and Place
		Fairy Tale 3	322	3) There was a man who had three sons, the youngest of whom was called Dummling, and was despised, mocked, and sneered at on every occasion.	The hero in this tale is described as the youngest son that is ill treated by his own family. Being the youngest is also a special feature that marks his quality as a hero.	Plot - Introduction

					The hero lives with his father and his older brothers.	Setting of Time and Place
		Fairy Tale 4	449	4) There was once a King who had an illness, and no one believed that he would come out of it with his life. He had three sons who were much distressed about it, and went down into the palace-garden and wept.	The hero is introduced as being the youngest of three brothers.	Plot - Introduction
					The hero lives with his father and his brothers in his father's kingdom.	Setting of Time and Place
		Fairy Tale 5	545	5) There was once a king's son, who was no longer content to stay at home in his father's house, and as he had no fear of anything, he thought: "I will go forth into the wild world, there the time will not seem long to me, and I shall see wonders enough."	As the first stage of the hero's journey, the hero is introduced with his environment and heredity.	Plot - Introduction
					The hero lives with his parents in the palace.	Setting of Time and Place
2.	Call of Adventure	Fairy Tale 1	29	1) "Well, father," he replied, "I am quite willing to learn something – indeed, if it could but be managed, I should like to learn how to shudder. I don't understand that at all yet."	The hero decides to leave his father's house to pursue his goal to learn what fear is.	Plot - Introduction
		Fairy Tale 2	154	2) The King said in a passion: "You shall not have everything quite so much your own way; whosoever marries my daughter must fetch me from hell three golden hairs from the head of the Devil; bring me what I want, and you shall keep my daughter."	The hero accepts the challenge to fetch three golden hairs from the Devil.	Plot - Introduction
		Fairy Tale 3	324	3) Thereupon Dummling asked to have her for his wife; but the King did not like the son-in-law, and made all manner of excuses and said he	The hero accepts the King's challenge to find the man who could drink a cellarful	Plot - Introduction

				must first produce a man who could drink a cellarful of wine.	of wine.	
		Fairy Tale 4	450	4) As the second son also remained away, the youngest begged to be allowed to go forth to fetch the water, and at last the King was obliged to let him go.	The hero wants to fetch the water of life as his two brothers have failed.	Plot - Introduction
		Fairy Tale 5	545	5) ... and as he had no fear of anything, he thought: "I will go forth into the wide world, there the time will not seem long to me, and I shall see wonders enough." So he took leave of his parents, and went forth, and on and on from morning till night, ...	The hero wants to explore the world and see wonders.	Plot - Introduction
3.	Meeting with Mentor	Fairy Tale 2	155	1) It was black and sooty within, and the Devil was not at home, but his grandmother was sitting in a large arm-chair. ... "if the devil comes home and finds you, it will cost you your life; but as I pity, I will see if I cannot help you."	The hero meets the Devil's grandmother who will help him get the three golden hairs from the Devil's head.	Plot - Introduction
					The hero arrives at Hell where the Devil lives.	Setting of Time and Place
		Fairy Tale 3	323	2) When he came to the forest the little old grey man met him likewise, and greeting him, ... "Since you have a good heart and are willing to divide what you have, I will give you good luck. There stands an old tree, cut it down, and you will find something at the roots.	The hero meets the little man who gives him the golden goose.	Plot - Introduction
					The hero meets his mentor in the forest when he wants to cut the tree.	Setting of Time and Place
		Fairy Tale 4	450	3) When he met the dwarf and the latter asked him ... I will give you the information and tell you how you may obtain the water of life. ... but	The hero meets the dwarf who gives him information and tools used to fetch the	Plot - Introduction

				you will not be able to make your way to it, if I do not give you an iron wand and two small loaves of bread.	water of life.	
					The hero meets the dwarf in his way to fetch the water of life.	Setting of Time and Place
4.	Crossing the First Threshold	Fairy Tale 1	32	1) “Look, there is the tree where seven men have married the ropemaker’s daughter, and are now learning how to fly. Sit down beneath it, and wait till night comes, and you will soon learn how to shudder.”	The point where the hero actually crosses into the world of adventure.	Plot-Rising Action
					At some noon in the neighboring village the hero.	Setting of Time and Place
		Fairy Tale 3	325	2) Thereupon Dummling asked to have her for his wife; but the King did not like the son-in-law, and made all manner of excuses and said he must first produce a man who could drink a cellarfull of wine.	The point where the hero actually crosses into the world of adventure.	Plot-Rising Action
					In the King’s palace after Dummling succeeded made the princess laugh.	Setting of Time and Place
		Fairy Tale 4	451	3) The door sprang open at the third stroke of the wand, and when he had appeased the lions with the bread, he entered the castle, and came to a large and splendid hall, wherein sat some enchanted princes whose rings he drew off their fingers.	The point where the hero actually crosses into the world of adventure.	Plot-Rising Action
					The hero arrives in the enchanted castle.	Setting of Time and Place
		Fairy Tale 5	546	4) Then he took leave of the giant, and went forth over mountain and valley, and through plains and forests, until at length he came to the	The point where the hero actually crosses into the world of adventure.	Plot-Rising Action

				wondrous garden.	The hero arrives at the wondrous garden where the tree of the golden apple lives.	Setting of Time and Place
5.	Tests, Allies and Enemies	Fairy Tale 1	34	1) Towards midnight he was about to poke his fire, and as he was blowing it, something cried suddenly from one corner: ... And when he had said that, two great black cats came with one tremendous leap and sat down on each side of him, and looked savagely at him with their fiery eyes. ... But when he had made away with these two, and was about to sit down again by his fire, out from every hole and corner came black cats and black dogs with red-hot chains, and more and more of them came until he could no longer move, and they yelled horribly, and got on his fire, pulled it to pieces, and tried to put it out. ... Then he looked round and saw a great bed in the corner. ... however, the bed began to move of its own accord, and went over the whole of the castle.	It is the first test that the hero should overcome on the first night in the enchanted castle.	Plot - Complication
					At some midnight the hero must fulfill the test in the enchanted castle.	Setting of Time and Place
			36	2) When midnight came, an uproar and noise of tumbling about was heard; at first it was low, but it grew louder and louder. Then it was quite for awhile, and at length with a loud scream, half a man came down the chimney and fell	It is the second test that the hero must overcome on the second night in the enchanted castle.	Plot - Complication

				before him.	The second night in the enchanted castle where the hero has to complete the task.	Setting of Time and Place
				3) Then still more legs and two skulls, and set them up and played at nine-pins with them.		
			37	4) When it grew late, six tall men came in and brought a coffin. ... they placed the coffin on the ground, but he went to it and took the lid off, and a dead man lay therein. ... The dead man, however, got up and cried: "Now will I strangle you."	It is the third and last test the hero should overcome on the third night in the enchanted castle.	Plot - Complication
				5) Then a man entered who was taller than all others, and looked terrible. He was old, however, and had a long white beard. "You wretch," cried he, "you shall soon learn what it is to shudder, for you shall die." (37)	The last night in the enchanted castle.	Setting of Time and Place
		Fairy Tale 3	325	6) ... but the King did not like the son-in-law, and made all manner of excuses and said he must first produce a man who could drink a cellarful of wine.	It is the first test given by the King to the hero.	Plot - Complication
					In the King's palace.	Setting of Place
			325	7) ... but the King was vexed that such an ugly fellow, whom everyone called Dummling, should take away his daughter, and he made a new condition; he must first find a man who could eat a whole mountain of bread.	It is the second test given by the King to the hero.	Plot - Complication
					In the King's palace.	Setting of Place
			326	8) ... but the King again sought a way out, and ordered a ship which could sail on land and on	It is the last test given by the King to the hero.	Plot - Complication

				water. "As soon as you come sailing back in it," said he, "you shall have my daughter for wife."	In the King's palace.	Setting of Place
		Fairy Tale 4	451	9) When he arrived, everything was as the dwarf had said. The door sprang open at the third stroke of the wand, ... a beautiful maiden who rejoiced when she saw him, kissed him, and told him that he had set her free, ... He sprang up in a fright, ran to the spring, drew some water in a cup which stood near, and hastened away.	The hero enters the enchanted castle to find the water of life.	Plot - Complication
					In the enchanted castle.	Setting of Place
		Fairy Tale 5	546	10) He climbed up the trunk to the top, and as he was about to reach out for an apple, he saw a ring hanging before it; but he thrust his hand through that without any difficulty, and picked the apple.	The hero should pick up the golden apple from the tree of life.	Plot - Complication
					In the wondrous garden where the tree of the golden apple lives.	Setting of Place
			547	11) Then he went out, and the lion which had been lying in front of the gate, was awake and sprang after him, not in rage and fierceness, but following him humbly as its master.	The hero finds an ally during his journey which is a lion.	Plot - Complication
					In the wondrous garden where the tree of the golden apple lives.	Setting Of Place
			549	12) The King's son stayed sitting quite calmly, and was not afraid; but at last the devils jumped up from the ground, and fell on him, and there were do many of them that he could not defend	The first night in the enchanted castle as the first test that the hero must overcome.	Plot - Complication

				himself from them. They dragged him about on the floor, pinched him, pricked him, beat him, and tormented him, but no sound escaped from him.		Setting of Time and Place
			550	13) They fell on the King's son, and beat him much more severely than the night before, until his body was covered with wounds. But as he bore all quietly, they were forced to leave him, ...	The second night in the enchanted castle as the part of the test.	Plot - Complication
			550	14) They pricked him and beat him, and threw him here and there, and pulled him by the arms and legs as if they wanted to tear him to pieces, but he bore everything, and never uttered a cry.	The third night in the enchanted castle as the last test the hero should overcome.	Setting of Time and Place
6.	Approach to the Inmost Cave	Fairy Tale 1	37 - 38	1) When it grew late, six tall men came in and brought a coffin. ... they placed the coffin on the ground, but he went to it and took the lid off, and a dead man lay therein. ... The dead man, however, got up and cried: "Now will I strangle you." 2) Then a man entered who was taller than all others, and looked terrible. He was old, however, and had a long white beard. "You wretch," cried he, "you shall soon learn what it is to shudder, for you shall die."	In this fairy tale, this stage is close to the next stage, the Ordeal.	Plot - Complication
		Fairy Tale 5	550	3) .. as if they wanted to tear him to pieces, but he bore everything, and never uttered a cry. At last the devils vanished, but he lay fainting there,	The third night in the enchanted castle.	Setting of Time and Place
					In this fairy tale, this stage is close to the next stage, the Ordeal.	Plot - Complication

				and did not stir, nor could he raise his eyes to look at the maiden who came in, ...	The third night in the great hall of the enchanted castle.	Setting of Time and Place
7.	The Ordeal	Fairy Tale 1	37-38	1) Then a man entered who was taller than all others, and looked terrible. He was old, however, and had a long white beard. "You wretch," cried he, "you shall soon learn what it is to shudder, for you shall die."	The hero must face his greatest fear or might experience 'death' to be able to reborn as a new person.	Plot-Climax
					The third night in the enchanted castle.	Setting of Time and Place
		Fairy Tale 5	550	2) ... as if they wanted to tear him to pieces, but he bore everything, and never uttered a cry. At last the devils vanished, but he lay fainting there, and did not stir, nor could he raise his eyes to look at the maiden who came in, ...	The hero must face his greatest fear or might experience 'death' to be able to reborn as a new person.	Plot-Climax
					The third night in the great hall of the enchanted castle.	Setting of Time and Place
8.	The Reward	Fairy Tale 1	38	1) The old man led him back to the castle, and in a cellar showed him three chests full of gold. "Of these," said he, "one part is for the poor, the other for the king, the third yours."	The reward is given to the hero as the result of his good deed.	Plot-Falling Action
					In the King's castle	Setting of Place
				2) "Then," said the King, "you have saved the castle, and shall marry my daughter."	The reward can also in the form of beautiful princess.	Plot-Falling Action
					In the King's castle.	Setting of Place
		Fairy Tale 2	157	3) "There are the three golden hairs for you," said she. "What the Devil said to your three questions, I suppose you heard?" "Yes,"	The hero gets what he wants from the Devil as the reward.	Plot-Falling Action

				answered he, “I heard, and will take care to remember.”	In the Hell, where the devil lives.	Setting of Place
			157	4) Then the watchman thanked him, and gave him as a reward two asses laden with gold, which followed him.	The reward given as the result of the hero’s good deed in the form of gold.	Plot-Falling Action
					In the town wherein stood the unfruitful tree.	Setting of Place
			157	5) The watchman thanked him, and also gave him two asses laden with gold.	The reward given as the result of the hero’s good deed in the form of gold.	Plot-Falling Action
					In the town whose well is dry.	Setting of Place
			157	6) “Now all the conditions are fulfilled, and you can keep my daughter. ...	The other reward the hero gets is the princess.	Plot-Falling Action
					In the King’s castle.	Setting of Place
		Fairy Tale 3	326	7) .. he could no longer prevent him from having his daughter. the wedding was celebrated, and after the King’s death, Dummling inherited his Kingdom and lived for a long time contentedly with his wife.	The hero gets the princess as the reward and the kingdom that he inherits.	Plot-Falling Action
					In the King’s caste.	Setting of Place
		Fairy Tale 4	451	8) He, however, rejoicing at having obtained the water of life, went homewards, and again passed the dwarf. When the latter saw the sword and the loaf, he said: “With these you have won great wealth; with the sword you can slay whole armies, and the bread will never come to an end.”	The hero succeeds to fetch the water of life and get a sword and loaf of bread as the reward.	Plot-Falling Action
					On the way back home.	Setting of Place

			455	9) ... and when he came to the door, it was opened and the princess received him with joy, and said he was her savior, and lord of the kingdom, and their wedding was celebrated with great rejoicing.	The princess is the other form of reward the hero get.	Plot-Falling Action
					In the princess' castle.	Setting of Place
		Fairy Tale 5	550	10) And when he had done that, the whole castle was released from enchantment, and the maiden was a rich King's daughter. The servants came and said that the table was set in the great hall, and dinner served up. Then they sat down and ate and drank together, and in the evening the wedding was solemnized with great rejoicings.	The hero get the princess as the reward.	Plot-Falling Action
					In the King's castle.	Setting of Place
9.	The Road Back	Fairy Tale 2	157	1) He thanked the old woman for helping him in his need, and left Hell well content that everything had turned out so fortunately.	After succeeded fetching the three golden hairs, he leaves Hell and goes home.	Plot-Falling Action
					In the Hell where the devil lives.	Setting of Place
		Fairy Tale 4	453	2) Then e prince begged until the dwarf released them, ... When his brothers came, he rejoiced, and told them how things had gone with him, ... after that they rode on together, and chanced upon a land where war and famine reigned, ... after that they went on board a ship and sailed over the sea.	The hero comes home after succeeded fetch the water of life. He comes home to his father with his brothers.	Plot-Falling Action
					On his way back home with his brothers crossed some countries and sea.	Setting of Place
10.	The Resurrection	Fairy Tale 4	454	When at last the year had entirely expired, the third son likewise wished to ride out of the forest to his beloved, and with her forget his sorrows.	The King thought that his son has already died after being banished. In fact, the prince is still alive and	Plot – Falling Action

					ready to reunite with his bride.	
					A year after meeting the princess in the enchanted castle, from the forest to the princess' castle.	Setting of Time and Place
11.	Return with the Elixir	Fairy Tale 1	38	1) "Then," said the King, "you have saved the castle, and shall marry my daughter." ... At night when the young King was sleeping, his wife was to draw the clothes off him and empty the bucketful of cold water with the gudgeons in it over him, so that the little fishes could sprawl about him. Then he woke up and cried: "Oh, what makes me shudder so? – what makes me shudder so, dear wife? Ah! Now I know what it is to shudder!"	The hero's journey is succeeded and he can achieve the goal of his journey.	Plot - Resolution
					At night, in the bed room.	Setting of Time and Place
		Fairy Tale 2	157	2) When he came to the ferryman he was expected to give the promised answer. He went on and came to the town wherein stood the unfruitful tree, and there too the watchman wanted an answer. Finally, he came to the town whose well was dry. He told the watchman what the Devil had said: ...	The hero brings the three answers that the townmen and ferryman asked him.	Plot - Resolution
					The towns that he cross on his way back.	Setting of Time and Place

		Fairy Tale 3	326	3) Then he gave him the ship which could sail on land and water, and when the king saw that, he could no longer prevent him from having his daughter. The wedding was celebrated, and after the King's death, Dummling inherited his Kingdom and lived for a long time contentedly with his wife.	The hero's pure heart is paid off with glory and happiness. He brings peace and prosperity to the kingdom and the people.	Plot- Resolution
					In the palace, after the hero accomplishes all the task given.	Setting of Time and Place
		Fairy Tale 4	455	4) So his horse rode onwards up the middle of it, and when he came to the door, it was opened and the princess received him with joy, and said he was her savior, and lord of the kingdom, and their wedding was celebrated with great rejoicing. When it was over she told him that his father invited him to come to him, and had forgiven him. So he rode thither, and told him everything; how his brothers had betrayed him, and how he had nevertheless kept silence. The old king wished to punish them, but they had put to sea, and never came back as long as they lived.	The hero achieves almost all the goals of the journey, saves and reunites with his father, marries the princess, though separated from his brothers	Plot- Resolution
					In the princess' palace, a year later after saving the princess	Setting of Time and Place
		Fairy Tale 5	550	5) And when he had done that, the whole castle was released from enchantment, and the maiden was a rich King's daughter. The servants came and said that the table was set in the great hall, and dinner served up. Then they sat down and	The hero succeeds in his journey, releases the enchanted castle, saves the maiden, and becomes a better individual.	Plot- Resolution

				ate and drank together, and in the evening the wedding was solmenized with great rejoicings.	Sometime after the castle is released from enchantment.	Setting of Time and Place
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